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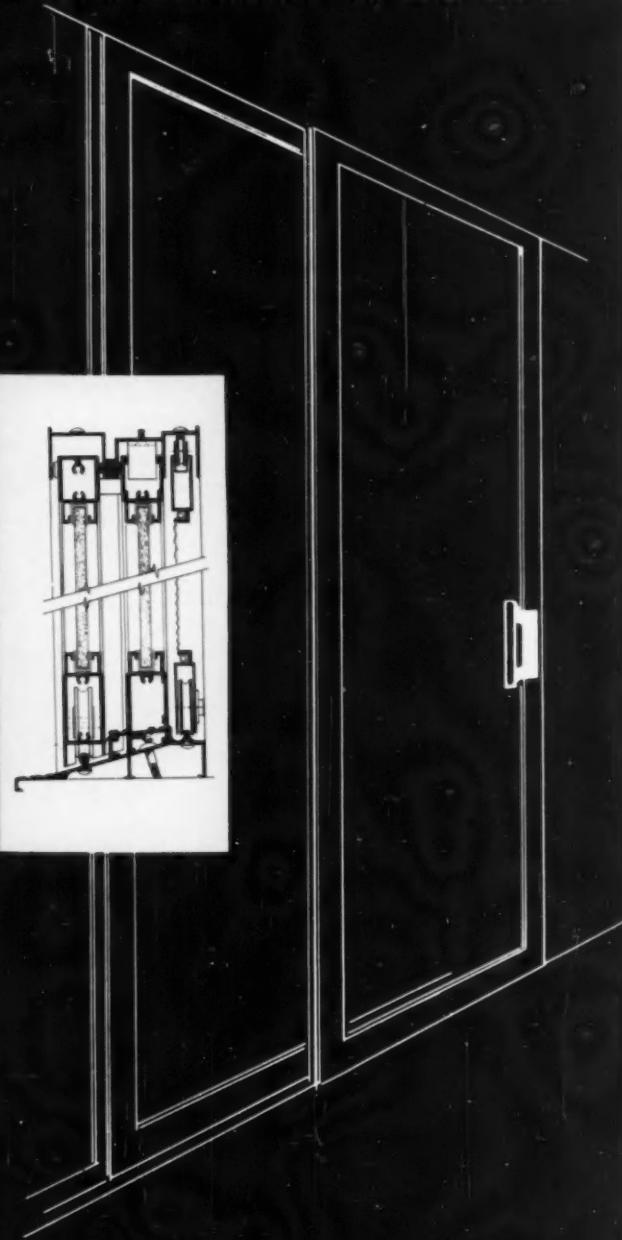
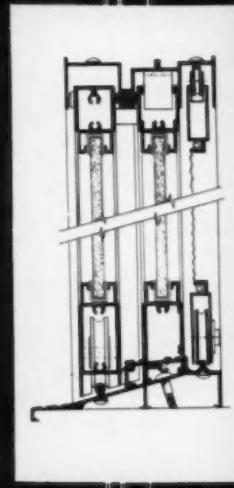
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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935, at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Printed by Wayside Press. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. The complete contents of each issue of ARTS & ARCHITECTURE is available to subscribers in a Microfilm edition.

MUSIC

PETER YATES

PROGRAMMING AND AMERICAN MUSIC

"Deep down in every one of us there is a certain stagnant something which is dormant." —Anna Russell

The opening of *Vanessa*, an opera by Samuel Barber, the first successful opera by an American to reach the stage of the Metropolitan Opera House . . . etc., lays out, as Barber's openings do, all the material he has to work with: the first orchestral measures, harmonized to reassure the listener with a greater skill than that of Robert Russell Bennett; the musically dramatized conversation out of Puccini but showing an acquaintance with Wozzeck—one never misses the good things—which has the material in climax before subject or audience are properly awake; the principal theme of the music, a well-shaped figure, chosen from Verdi, the murder scene of *Otello*. The combination bears class all over it and can be guaranteed not to survive. Those who are fervently praying for the future of this opera are the same who worked while they prayed for the failure of Stravinsky's *Rake's Progress*. They are the icemen of the contemporary, condemned forever to amazement that their ice melts in the sun. Both the immediate success of this opera and its later rapid decline will bar the progress of American opera during, perhaps, another generation. "Samuel Barber is not a young American composer of promise; he is a young, famous American composer"—so the radio introduction of the composer in person. That is precisely correct. This opera demonstrates, it shows off like a billboard, exactly what the American public, through its receptors and mouthpieces, believes the American public wants.

Just as the ordinary secular citizen entrusts his religious believing to the clergyman, so he turns over his esthetic beliefs to the care of those who are thought fit to provide for them. By this negative mandate the preservators of the New York Philharmonic have brought forward garlanded this season a new symphony, of sub-Sousa blandity, by Kabalevsky, and a rediscovered elementary Concerto for

Two Pianos unpublished by Mendelssohn. Of the composer whose work has caused the most decisive change of direction throughout twentieth century music, Arnold Schoenberg, we are permitted to hear only the one youthful tone-poem the *Pharisees* believe a man may hear on Sunday.* The secular pastors wear their public faces for the one purpose, to enable a self-satisfied good man to let his beliefs alone, to insulate his intelligence from conscience and his senses from experience. A complacent good man betrayed into knowledge of sin or experience of music will justifiably complain, as I heard late one evening a man berating his wife because she had misguided him to a Music Guild program by the Budapest Quartet and there he had suffered, unalleviated, without thought for his preferences, two enormously long, unadulterated, unmelodious, indeed unmusical Beethoven quartets.

For a good many years a local impresario and I have been debating these two subjects, American music and programming.

His attitude is this, as not long ago he restated it to me: American music has not yet defined itself; most of it is dull, poorly worked, onerous to any willing effort to enjoy it; it drives away the public. Self-interest demands of any concert director that he should appear to encourage and support the work of American composers by programming a reasonable percentage of native-born compositions every season. Since American music has not defined itself and the best of it, with a few exceptions, for example Copland, drives away the public as successfully as the worst of it, the concert director

*Defenders of the orchestra should remind me of the admirable performances of Bartok's Violin Concerto, played by Isaac Stern, and of a cantata for soprano and orchestra by Lukas Foss as part of one Bernstein program. They will surely rush to throw at me the one program a season of contemporary eccentricity Mr. Mitropoulos is permitted to conduct (which occurred after this article was written): Guarneri, Barber, Schoenberg's Piano Concerto, and the surviving two movements of Mahler's unfinished Tenth Symphony. Whether the Schoenberg Concerto was included on its own merits or because Glenn Gould, a pianist to whom nearly anything seems to be permitted, announced that he would play it, is something I would like to know. Each of these works except the Guarneri deserved to be the central feature of a program designed to allow the orchestra sufficient time for working it out in rehearsal. Putting the lot together, as if for a special audience, is bad programming and cynical bad taste, along the line: the stuff's all modern, you know, bad; but we have to show some of it each season on the program; besides Mitropoulos wants it; so let's get it over with at once.



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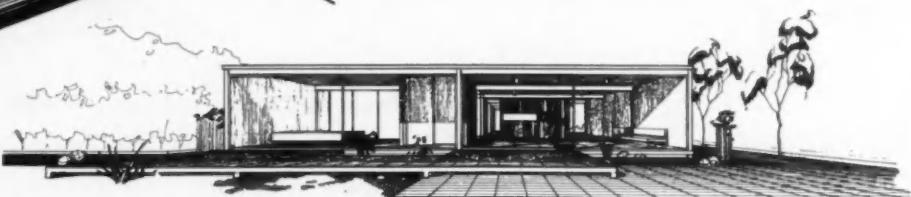
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should satisfy his self-interest by programming the work of the few exceptional composers whose work pleases him and for the rest should score up every season a certain number of percentage points, each standing for an American composition, of whatever quality, played and heard.

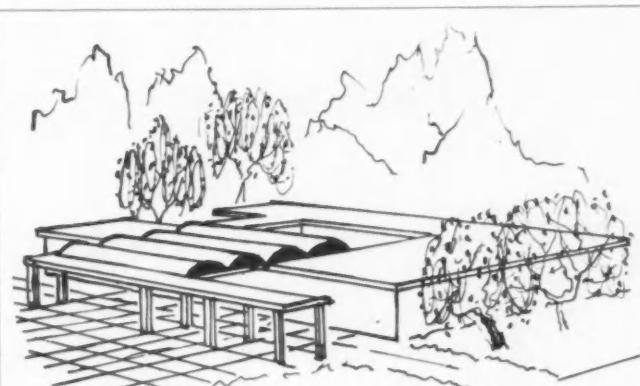
Well, naturally, as my readers would expect, I disagree. The argument reaches deeply into programming, because if a concert director chooses to be irresponsible in the search for new American compositions, or, as this impresario does not, in deferring to the wishes of his audience, he will unfailingly revert to the same method in selecting, again with a few exceptions, much of the other music that he programs. The impresario in effect admits this and defends himself against outside attack by making an impressive use of the percentage points he has painstakingly gathered.

Against inside criticism like mine he has other defenses. The principal is this: in making programs he is interested only in music which pleases him; the remainder is offered for strategic reasons or, to put it another way, to please tastes unlike his. A composition, to please him, must explain itself satisfactorily by means which he as a professional musician can recognize, assimilate and put together. If taking him at his word I call him Snob, he accepts the word as a compliment, since he is interested only in his own good taste. Though he is aware that this is the same method used by concert directors whose programs he despises, who prefer Gershwin to Copland, he relies on his professional discrimination, as well as the willingness of Los Angeles musicians to perform, if only as technical practice, works beyond the common reach, to bring off each season with the appropriate panache.

My argument is in each item the reverse. I contend that, while the professional musician will recognize and admire works that explain themselves within the limitations of his professional capacity, only the naive listener can be led to accept, as it were at a leap, works outside the professional grasp, works that flood the ears of the willing listener, while beating impotently against the professional breakwater—the professional schooling in fact summarily rejects them. I grant that to provide for one such discovery a listener must be willing to hear and receive, if eventually to reject, and I have done my share of this, many compositions in styles outside the professional norm, or even below it, like the work of Orff, or which succeed for false reasons, like the Messiaenic Quartet for the End of Time, or for novelty, like Khatchaturian, or because the composers are natives, who are not to be suppressed because they speak the European professional Latin with an American twang or use a provincial grammar, or works like those by Boulez which go beyond the presuppositions of antecedent discourse. I grant that for every miracle of unexpected recognition there will be errors, boredom, and acute discomfort; yet I contend that once the non-professional, naive public has been encouraged to seek the good, by occasionally and delightedly finding it, they will provide a better audience, able often to outreach the professionals in recognizing and accepting new means to satisfy new tastes. Their adventure of discovery—or rejection—contributes a new personality, an unpredictable excitement, to the routine of concert attendance. I believe that in the long run, among such an audience, the more competent listeners will serve as guides to the less competent; that incompetent listeners like incompetent admirations will be sloughed off; and the consequence will be a noticeable increase in the entire communal capacity for music. I once planned this way, and I have watched it happen.

The impresario questions and deplores the "naive" listener. I call myself one, that being another way to describe an amateur; and I appeal to the writings of the late Sir Donald Tovey, who often invoked the naive ear as an antidote to professional bad judgment. The naive ear is not necessarily ignorant or lacking in awareness or incapable of hearing how parts and designs falling together combine to an integral relationship. Though conditioned by an excess of too easily accepted music and by the attitude that calls Mozart and Beethoven great because they had genius—we forget too easily that popular acceptance of Beethoven and Mozart is a very recent occurrence, product of the radio and phonograph record dissemination of their music that began in the 1930's—the naive ear has a curious way, when released from professional guardianship, of finding out genius and attaching it eventually to the right persons, of recognizing and admiring professional talent and rejecting what is insufficient.

I had a good token of this in recent weeks. Turning on the radio
(Continued on Page 8)



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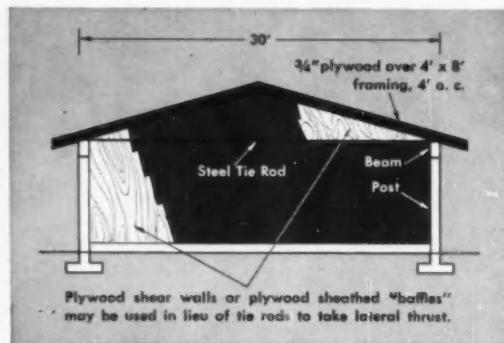
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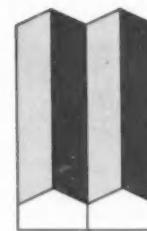
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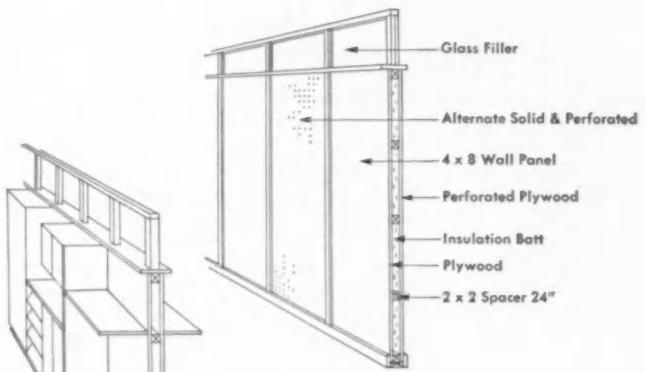
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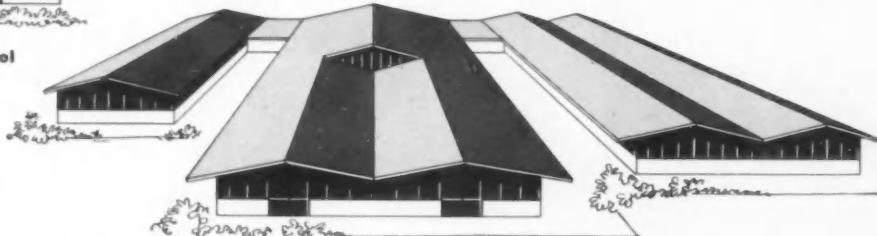


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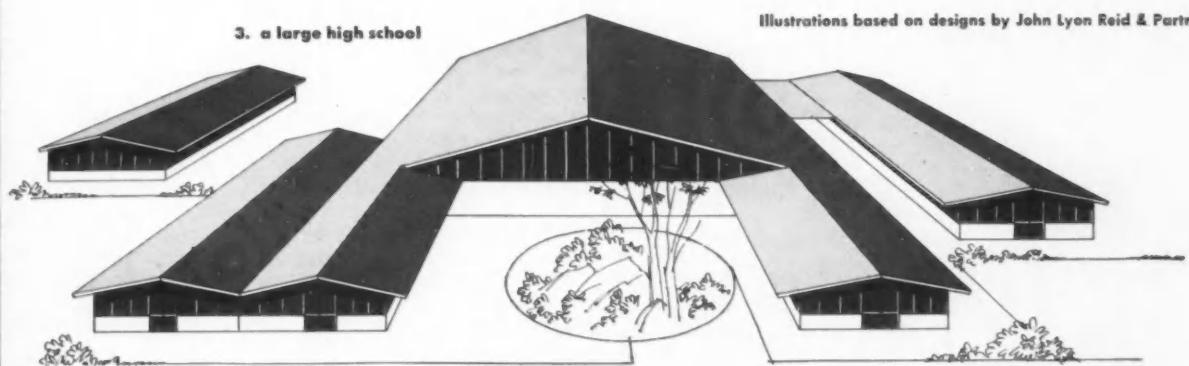


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MUSIC

(Continued from Page 5)

to KFAC I heard a succession of unmistakably Beethovenish chords in his late manner, divided by emphatic silences. The separate chords proceeded scalewise upwards: one, two, three. Here, I thought to myself, if this unknown beginning is by Beethoven, there will be a striking change, either enharmonic or in key or in direction. The chords proceeded equitably up the scale; tension evaporated. Not Beethoven: from whom did Beethoven admiringly snatch and improve this beginning? The answer: Cherubini; it was the *Anacreon Overture*. Though the historical guess was a by-product, that is an example of naive listening. The differentiation was grasped, by ear alone, within the music.

Now having got the argument in perspective, though still unsettled, and aware that the impresario will continue opposing his arsis to my thesis, I have placed myself in a most difficult position. ACA, the American Composers Alliance, has sent me a pile of records by composer-members to be listened to and reviewed.*

Let me say first, it takes a lot of contemporaries to produce one who has genius. The genius is not the artist who has the most information or controls the largest apparatus of technical choices. His way with information is as much exclusive as inclusive. His decisions enlarge the technical apparatus by means so inevitable, when esthetically comprehended, and so drastic, that they may render obsolete in a moment entire chapters of previously accepted technical fact. A composer is not reproached because he has genius: when that has been admitted his work is seen to be beautiful and is admired. So it has been with Beethoven's *Ode to Joy*, C sharp minor Quartet, and Great Fugue, though this music is no less problematic today than when it was written. So it has been, belatedly, with Bartok. It is because he has genius that the composer is reproached. His con-

*Composers Recordings, Inc., 2121 Broadway, New York 23, N. Y. Mel Powell Chamber Music; Ross Lee Finney, String Quartet No. 6 in E; Adolph Weiss, Trio for Clarinet, Viola and Cello; Ellis Kohls, Symphony No. 1; Tom Scott, Binorie Variations, Hornpipe and Chantey; Symphony No. 3 by Roger Goeb, Symphony on Poems of William Blake by Ben Weber; Lora, Concerto for Piano and Orchestra, Weiss, Variations for Orchestra. These admirably made records do credit to the company that has produced them.

spicuous unwillingness or, as Schoenberg apologized in his preface to *The Book of the Hanging Gardens*, his inability to do the customary thing exposes him to the marksmanship of professional critics who know nearly everything there is to know about music except what he will do. Thus every new work by Stravinsky has been haggled with afresh, until after a few years it finds its level in the classical repertory. The impresario quotes to me Schumann's professional recognition of Schubert. I quote back at him the wonderful naivete of the professional who could shout, on discovering Chopin: "Hats off, gentlemen, a genius!"

I am told that readers, whispering behind my back, have reproached me for my attitude towards musical professionalism. It is a misunderstanding. My admiration for Casals has been only very slightly altered by his recent disclosure that 20th century music is not 19th century music and that the best composers of the 20th century are Roentgen and Bloch, whose works for cello however Casals does not perform. Nor do I quote Tovey with less enthusiasm because I know that when a book was made of his *Encyclopedia Britannica* articles on music, only the article on Modern Music was omitted. I do not refer to what Veblen wrote of as "trained incapacity"; I mean the capacity that has stopped at or just beyond the full extension of its training. We have to give a little to the professionals. What they do know they know so well, and, besides, without them there would be very little music performed worth hearing.

To your task, sir!

Having received my parcel of compositions by living American composers I began with one by the composer most familiar to me, several of whose works I have presented, Adolph Weiss. I may say by way of qualification that Mr. Weiss has spent too many years on the west coast of this continent to have received the recognition and the encouragement to writing he might have received if he had passed his life nearer the sources of common American musical opinion by living on the east coast. I played his Variations for Orchestra and made so little of them that I fell asleep.

Ha-hal blots the reader. Excuse me! Do you suppose it is the duty of the composer or his music to keep me awake? No, that is my duty. No music can put me so blissfully asleep as that of Mozart.



Paul Laszlo
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If I wish to hear music, I must listen to it. We impose too complacently the criterion of mental laziness, that a work of art should lead us by the hand.

Waking and apologetic, I started up *Symphony on Poems by William Blake*, the work of Ben Weber. Having heard much praise of Weber and being resolved this time to listen, I followed carefully the orchestral crocheting of well-chosen instrumental sound by which this composer embroiders the thematic air about his all too elemental substance. While everything around the hollow core was in motion, there was never a significant change, through four movements, in the slow beat of the creative march. I grant this may be in some degree the fault of the conducting, by Stokowski, but I doubt it. The orchestral work was excellent.

Now in a bad temper I returned to the Weiss Variations and playing them through a second time was prepared of my enthusiasm to utter: "Gentlemen, hats off!" The theme, though undramatic, is melodious. The succeeding variations, orchestrated with great skill and an unfailingly transparent texture, compliment the orchestra. And this time I would seriously question whether the conductor, F. Charles Adler, has not taken the tempo in a couple of the variations too slowly. In spite of this, the rhythmic variety is sustained. I was an ass to fall asleep the first time through. The Variations by Adolph Weiss deserve, as they would ornament, the orchestral billings which now go too often to American composers, A, B, C, and D, whose works, as crude as they are roughly competent, are preferred because of the academic influence of these composers or their ability to perform as salesmen in the public market.

Four of the eight composers whose works were sent me compose under the method, if not according to the strict principle of the tone-row. One must conclude from this random sampling that the influence of Schoenberg goes as deep in newly created American music as in European. Use of a row is not in my opinion a certificate of merit. Ben Weber deploys his row according to what I would call the phenomenalist method, avoiding the obvious clichés of figuration by which the ordinary composer who finds his row and strings along with it usually hangs himself after a few measures. Weber's fault does not lie in the superstructure; it begins in the beginning and shows at its worst in the vocal setting of the Blake poems. Adolph Weiss uses a numerical system related to the row method.

Symphony No. 3 by Roger Goeb is a post-romantic composition of the symphonic order, dedicated to the preservation of the eclectic. Mr. Goeb writes as though music reveals itself to him too easily and, filtered through the opinions he has learned from his distinguished teachers, loses whatever force it brings. Symphony No. 1 by Ellis Kohs is by comparison an academic potpourri, held together by ideas which have not transmitted themselves to or through the idiom. Phrases of identifiable idiom do flash by, no longer bearing the original message but attitudinizing in gestures, like an accomplished Latin poem made up of bits borrowed from the original Greek. Neither of these is a bad symphony; they lack only what a symphony needs to live. Tom Scott, whose *Binorie Variations* and *Hornpipe* and *Chantey* left no mark on my ear, seems to me less gifted. Of each of these compositions one could write that it is genuine, sincere, honest, meaning that the composer has tried to work within his material rather than to impose himself by force of noise upon the audience. The Concerto for Piano by Antonio Lora blatantly does so impose, in the style of one who is convinced he understands the popular secret of Rachmaninoff: he does not.

I respect competent craftsmen, believing they should devote their skills to the improvement of the community, while expecting no more consolation than the thousands of piano pupils who rise only to adolescent virtuosity and cease. Within the monastic protection of the universities such composers suffer the mortal ambition of the past. Too often they manage by inner-group dealings to crowd out or cry down genuinely independent work.

Mel Powell has risen through nightclub piano-playing, teaching, and the production of semi-commercial scores to win the annual award of the Society for the Publication of American Music, a safe election which falls every year on some American composer as an act of conscience by an American music publisher. His winning piece, a *Divertimento for Five Winds*, is—as the record jacket announces—"sensitive, fastidious, economical, cultivated," possibly "imaginative," and incapable of any larger gesture. The *Trio for Piano, Violin, and Cello* accumulates more substance within the same attributes.

The *String Quartet No. 6* by Ross Lee Finney is presented as his first work in the 12-tone idiom. Paul Henry Lang speaks favorably

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of it because it retains a key: ". . . it is not necessary altogether to sacrifice the past in order to advance into the future." Mr. Lang's esthetic variant of the Uncertainty Principle has damaged more good works than it has helped. Brahms' deference to Joachim in this regard may have cost us some of his most original pages. The String Quartet is nonetheless a first-rate composition, deserving performance wherever an audience determines to advance but not too far. The tone-row, which might have daunted Mr. Lang, has been well concealed. Mr. Finney is composer-in-residence at the University of Michigan. The excellent Stanley Quartet which has recorded the work is the quartet-in-residence.

This Quartet and the Trio for Clarinet, Viola, and Cello by Adolph Weiss are presented together on a record sponsored by the American Academy of Arts and Letters and its National Institute, whose award winners they are. The award pays, I believe, \$1000 and has been given to some of the most independent composers of the continent. I set apart this Trio from critical discussion, because not only the composer but the three performers, Kalman Bloch, clarinet, Abraham Weiss, viola, and Kurt Reher, cello, are among my oldest associates in Evenings on the Roof. The composer has good reason for his delight in their performance.

My beliefs should now be evident. I believe that American music should be performed wherever possible, and its accomplishments, such as they are, brought to attention. Every composer deserves a hearing; no composer merits being falsely praised.

Monday Evening Concerts has presented this season four American works that I remember; there were others I prefer not to remember. The Serenade for 12 Instruments by George Tremblay has received my enthusiastic recommendation to any organization able to perform it. *Ionization* by Edgar Varese, a nova of contemporary musical history, exploded again under the direction of Robert Craft as effectively as at the first performance I heard of it, at the Hollywood Bowl in 1932, when it was a part of a memorable and unrepeatable season of genuinely contemporary music offered during the short tenure of Nicholas Slonimsky. At the Monday Evening Concert I shouted so loudly for a repeat of the performance that, with some

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ART

DORE ASHTON

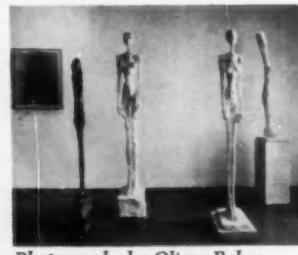
Although the spectral figures in Alberto Giacometti's paintings and sculptures seem disastrously exposed, they are in fact protected by their very structure—by the bone-thin unity from which nothing more could be taken away. Try as it might, the world, the ambience these verticals inhabit, can wear away no more. There they stand, a throng of ideas, immobile, attendant, suggesting the absolute immutability which brings them intact from the far reaches in human history.

The supernatural tension a gathering of Giacometti sculptures and paintings produces was invoked in a recent exhibition at the Pierre Matisse Gallery. It is a tension generated by the paradoxes Giacometti poses. How strange it is, for example, that the contracted figures standing around the room and within the paintings seem always to exist by virtue of their neighbors, by the fact of an answering vertical in total space. And yet, never has an artist more directly expressed the ultimate isolation of each human life. Here is the philosophical paradox: that man always exists in a situation, and yet, another entity, his own life, stands in relief, alone.

Giacometti's "image," though unique, clearly reflects the emotional currents of the time and can, more justly than most artists' images, be called a philosophical statement. It is no coincidence that his work is admired and understood by the literary generation



Alberto Giacometti
Seated Nude
Oil
Courtesy Pierre Matisse Gallery



Photographs by Oliver Baker

of post-war France which annexed Heidegger's existentialism. The dark symbols of alienation found in Giacometti are found in Sartre, Camus and Genet, all of whom are intense admirers of Giacometti's art. Giacometti's hermetic women, standing on a broad field—the unlimited plaza specifically indicated by Giacometti—are comparable to the cloaked Arabs, black against the sun, who comprise Camus' "royaume" and who give us the sense of "immense solitudes" that haunt Camus. Or, they are like the cruelly entrapped women, the compressed symbols of circumstantial despair who motivate Genet's plays. Giacometti's statement of the human condition is the existentialist's paradox: by creating an ambiance of absolute isolation, he reinforces our sense of existing in situation, or space. We "see" the others, we do not collide with them, or blunder in their tracks—we know they exist in the very atmosphere in which we exist. Yet, they can never know our inner being nor can they die for us: the existential paradox.

Nevertheless, Giacometti's figures by their very being—by the fact that their material form is marking off space—are of this world. They may have their arms pinioned to their sides and their ankles lashed, but ultimately, they take their place in space.

Perhaps this is the most significant aspect of Giacometti's work. His object, since his surrealist days, was to transcend the familiar and therefore misprized facts of human existence. He wrote poetry in which words were released from normal designations and winged away from the weight of objects and people and fact associated with them. His surrealist sculptures were diagrams of fantasy, imbued with the feeling of suspension from the vicissitudes of commonplace life. The "Palace at 4 a.m." in the Museum of Modern Art was a dream, it is true, but it was also in Giacometti's terms a reduction

of form and fact to their spiritual essences.

And this is what he has sought to do in the still-lives and human figures he has been preoccupied with ever since. By his own admission he thinks of sculpture in terms of volumes, real volumes swelling in space. "What else is there?" he said to me four years ago. But his demon eliminates and eliminates, and tries, indeed, to erase everything. Still, something always remains: the essential core of the personage taking his place in space.*

It is characteristic of Giacometti to place figures in a dense penumbra. In the paintings it takes the form of a mandorla set off from atmosphere behind by its density. This nimbus is as if spun by the figure itself (these figures of Giacometti's are like molluscs: fragile beings that can spin their own impermeable shell). Even the apples and decanters of a still-life, in their cloudy gray immateriality



Aristide Maillol
Pomona With Lowered Arms
Courtesy The Solomon R.
Guggenheim Museum

are snug within a nutshell of atmosphere, one isolated from the other and the whole isolated from immensity. For Giacometti's figures, like us, are embattled by immensity and must have their defenses.

The penumbra encasing the sculptures is intangible, but implied by the shapes of the sculptures. Oddly enough the mandorla shape seems a constant in Giacometti's oeuvre. One of his earlier pieces in the Guggenheim Museum, a solid totemistic female figure, has a concave oval central form. The standing female figure of today is not unrelated. The arms very often form a shell-like edge and the torso assumes the greatly elongated but nonetheless oval shape.

One of the problems Giacometti poses for himself is that of the sliding scale of vision. The idea of intimate perspective haunts him. He once remarked that the distance between one nostril and another is so immense that it can not be spanned. (It was something to that



Franz Kline
August Day
Courtesy Sidney Janis Gallery
Photograph by Oliver Baker

effect; I don't remember the exact quote.) In his portrait busts, the problem is visible. He tries, by elongating and compressing human features, to suggest the universe that resides within the unlimited forms existent in the human head. The canyons, gullies, promontories, ledges and plateaux are plainly graphed and they are rendered as if seen simultaneously from very close and from very far. This double perspective gives Giacometti a constantly reviving problem. How many cavities, hollows and crests can the human body have? In the planes of a head, the jut of chin, thrust of nose, dome of forehead, cannot the universe be expressed?

This perverse intimate perspective which does change everything

(Continued on Page 31)

*This tendency to erasure, to deranging the regular human image in order to enforce its existence is found not only in sculpture, but in painting as well. Isn't it what Bacon, deKooning, and scores of younger painters have done?

notes

in passing

This is an era of great upheaval where whole societies and deep-rooted customs are being transformed at a dizzying pace and in which countless groups and organizations are at work to forge a better world for tomorrow. Among these is a vast array of several hundred institutions which, though working quietly and without fanfare for nearly a century, have achieved remarkable results in the field of international co-operation and understanding.

Their objectives are almost as varied as their numbers are great for they reach out to unite workers in factories and fields, students in schools and universities, scientists in laboratories, women in the professions and in the home. Many are concerned with education; others are devoted to the struggle for certain human rights; still others seek to unite the efforts of men and women in improving the social and economic conditions of underprivileged communities.

Thus the non-governmental organizations have become one of the great instruments in fostering international understanding. Through their study groups, their seminars and international congresses they have made it possible for large numbers of people to become active participants instead of just idle spectators in the great movements of our time.

Anthropologists who have made a study of the cultural changes taking place in the so-called underdeveloped countries have pointed to the highly important and even paramount role played by religious missions and organizations in the transformations we are now witnessing. It is to these missions in many cases that we owe the first introduction of modern technology which was to modify the economy of entire regions, and the early education and training of local "élites" who were later to become the leaders in the forefront of their country's progress.

Anyone who has had anything to do with technical development programmes—be he an educator, a doctor or an engineer sent into the field by a government agency or an international technical assistance service—knows that all these efforts will be wasted time and money unless local men and women are trained in the areas assisted so that they are equipped to take over and to continue the job begun.

This is the real crux of the problem of technical advancement in the underdeveloped countries. The training of local leaders in underdeveloped areas is one of the *sine qua non* conditions for progress. No economic aid or education campaign by itself can raise the standard of living in these countries unless an opportunity is provided at the same time for leaders to emerge from the great mass of the population so that a new "élite" can be formed alongside the old one still clinging to traditional ways.

The emergence of a class of professional people and technicians in lands which only a few years ago were qualified as "primitive" or "archaic" is a social and cultural phenomenon of paramount importance. So much so that all studies made of the social effects of industrialization and urbanization have highlighted the preponderant role played by this new group. And there can be no doubt that the ultimate success of programmes of fundamental education, aiming to achieve the general raising of living standards in an area, hinges directly on the efforts of those individuals who make up the "élite."

I should point out that the use of the word "élite" has been the subject of criticism in certain circles. It seems to conjure up the notion of an exclusive, clannish "club" which has voluntarily set itself apart from the rest of the population. To the sociologist, however, the word has a different meaning. It has none of the derogatory connotations some people give it; on the contrary, it suggests not only the positive idea of excellence or merit in a specific field of endeavor but also the capacity to exert influence and encourage emulation. The word is applied to people who, because of the position they hold, lead the community to which they belong onto a well-defined road of action. It is thus often synonymous with the word "leaders" or the French term "cadres."

Some of the difficulties already noted are well known

to those who have had experience with the transition of a people from one form of culture to another. When an organization recruits men or women to be trained as future leaders of their community, it is quickly confronted with the great differences noted in the cultural background and schooling of candidates. Once this hurdle is overcome and the organization arranges to provide a candidate with the best possible training (usually at great cost) the student very often refuses to return home, preferring the new environment into which he has become assimilated.

Then there is the problem of readjustment at home. A young man (the same holds true for women) who has gone abroad with the aid of an organization, finds on his return that he no longer fits into his community and has become an "outsider." Sometimes the mere fact of bringing villagers to a big city spells the end of their interest in the soil, and is enough to make them look down their noses at anything that smacks of village customs. Whereas many organizations, in training persons from the underdeveloped countries for a fuller and richer life, do so with the idea that the knowledge gained will be used by these persons for the greater good of their countrymen, they find instead that promising leaders quickly disappear into administrative offices, politics or ordinary business concerns.

This problem is considered in many reports which recognize of course that it is hardly unnatural for a young person trained for leadership to feel strong twinges of anguish at the thought of "burying" himself in tribal or village work. This demands an idealism and missionary spirit that is obviously a rarity. Various solutions have been put forward as a remedy. One proposes that better material conditions and advantages be made available to native-born leaders; another perhaps more important, that continual and closer contact be maintained by sponsoring organizations with leaders in order to bolster the morale of those disheartened or ready to abandon their work.

It has been observed that leaders trained in their native country usually prove better adapted to their missions than those sent abroad. Then, too, it has been found that persons who have experienced life in the industrial world are often inclined to be much more severely critical and contemptuous of their own people than strangers. Hence a special effort is needed to instil in them patience and tolerance toward their countrymen.

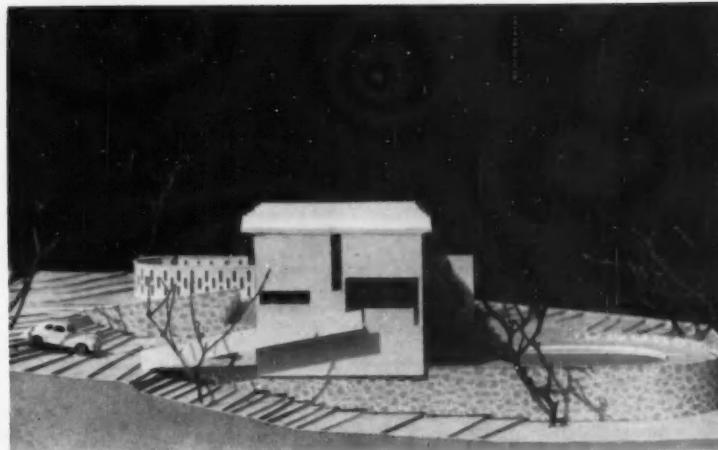
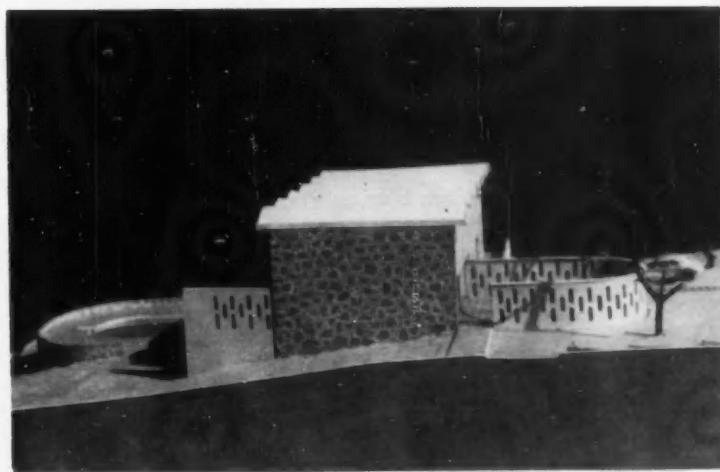
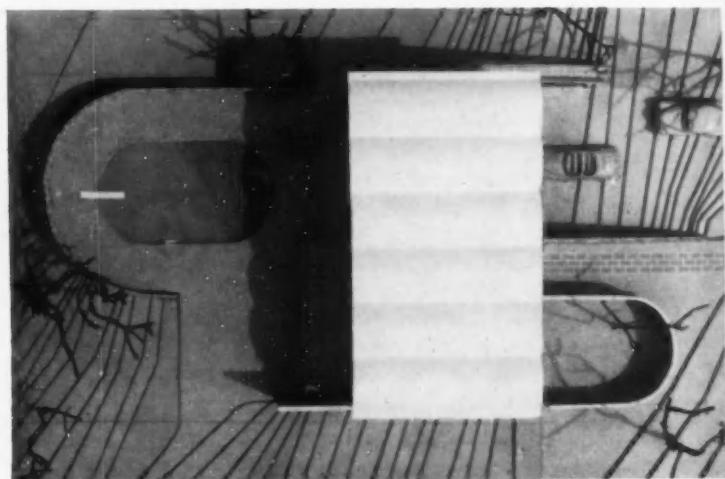
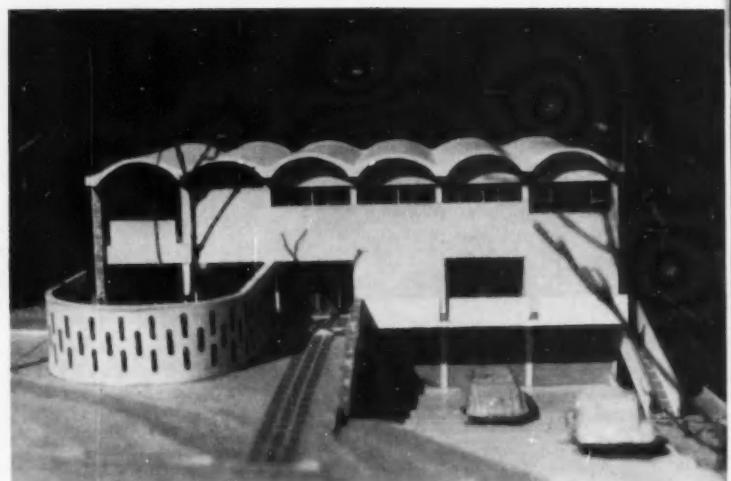
The rift between old and new ways of life is the source of deepdrawn differences between members of the same family. Young women in many countries of the Orient, for instance, today work in factories but their mothers still go outdoors swathed in their veils. Many international organizations are conscious of this problem and hope to solve it with tact and patience.

The non-governmental organizations have an immense educational achievement to their credit. Everywhere schools, study groups, seminars, have been set up for the free exchange of ideas and the widening of mental horizons. Thousands of students from the less favored nations have been educated in Western schools and universities, thanks to their aid. By breaking down the barriers which formerly prevented contact between people with sharply differing backgrounds, the non-governmental organizations are participating actively as well as effectively in the vast undertaking now commonly known as Technical Assistance.

There are skeptics who like to shrug their shoulders and scoff at what they consider the naive enthusiasm of the men and women working for these organizations. They have apparently forgotten that it is this same faith in humanity and in the value of education that has helped to change the face of the earth. The industrialization of Africa, of Asia and of vast regions in the Americas cannot be achieved in a vacuum. It is precisely because this is so that so many international organizations have set out to prepare the people of these areas for the new technological age which will soon be upon them (with all that this implies), so that they are not crushed by the force of its sudden impact.

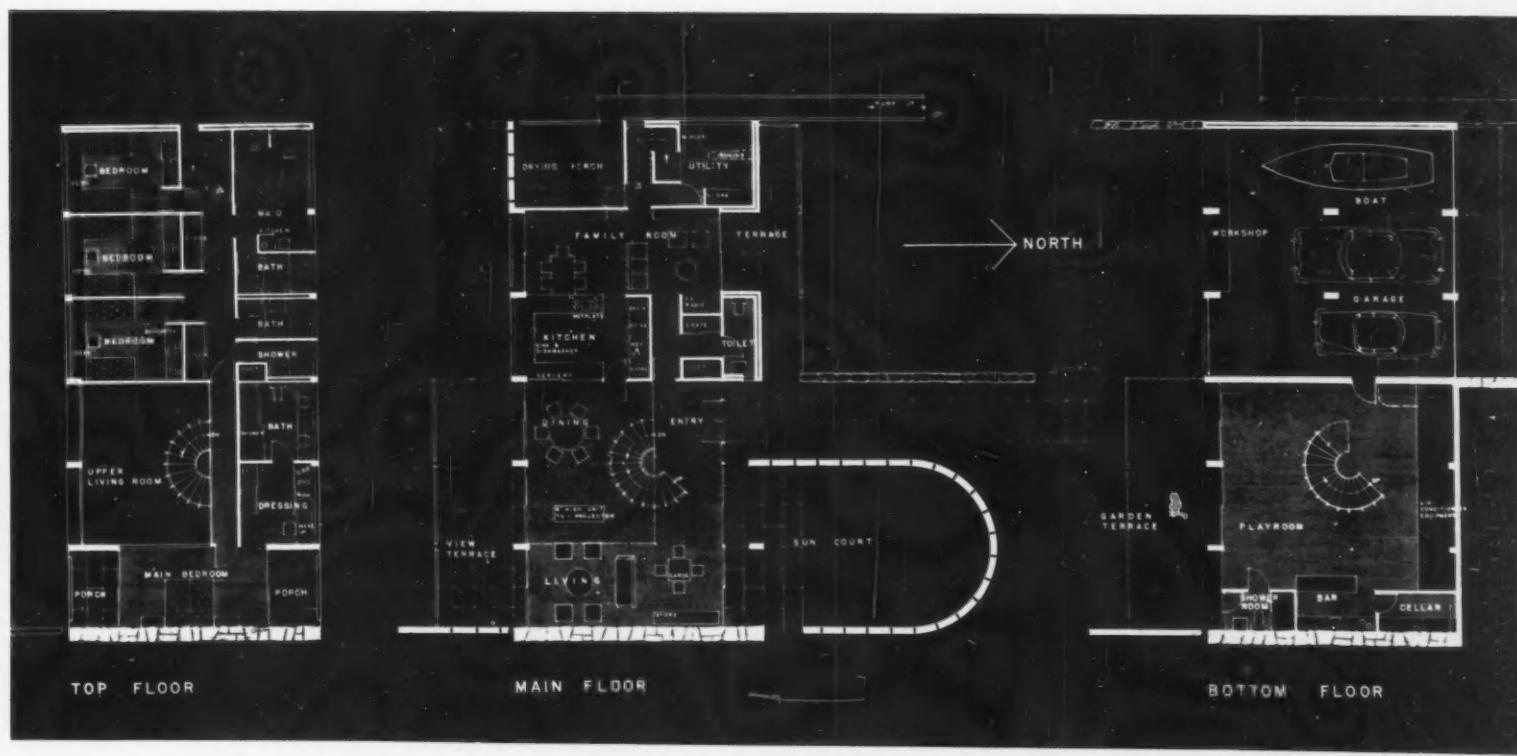
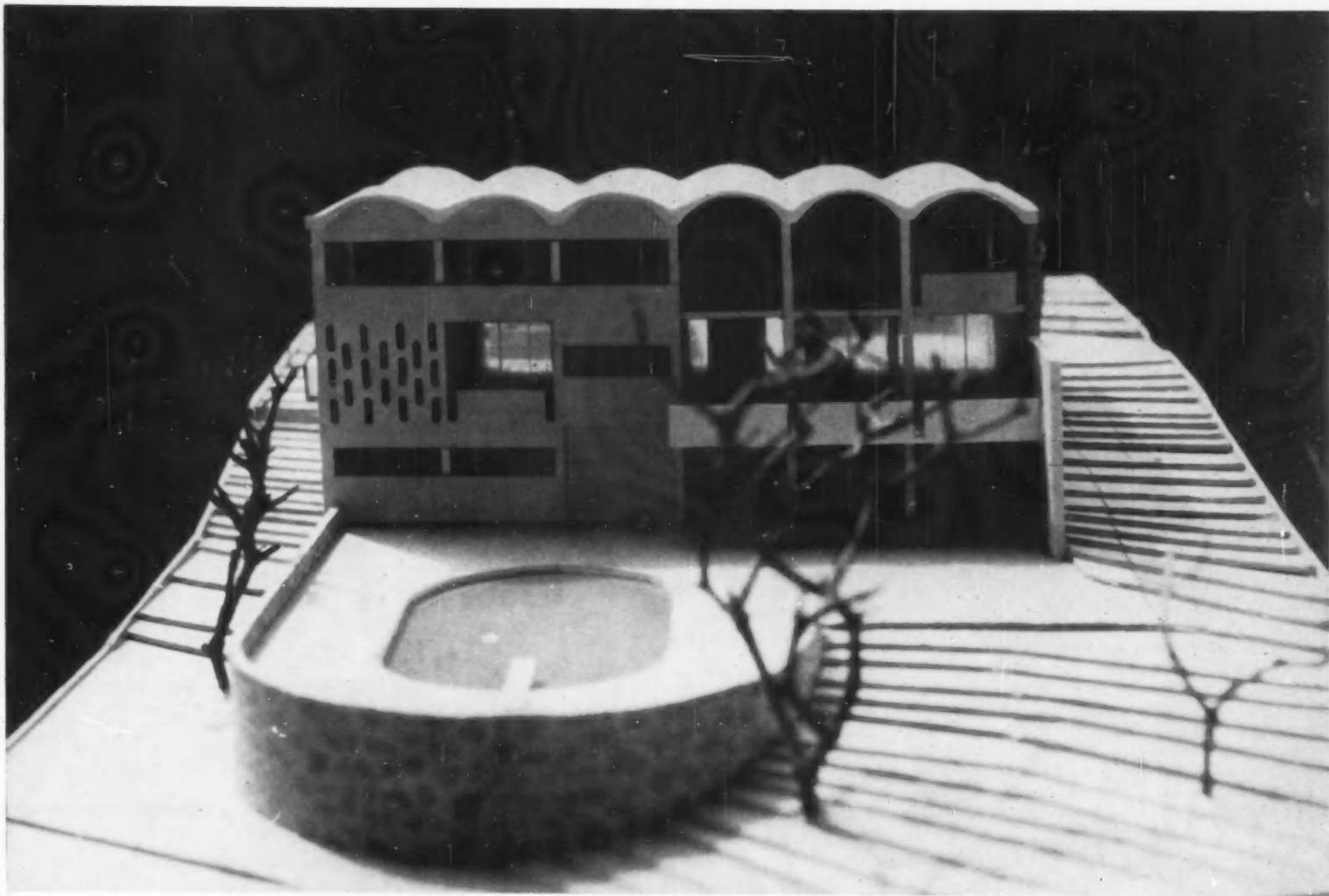
—ALFRED METRAUX

HOUSE BY HARRY SEIDLER, ARCHITECT



This home for a family with three children, is located on a water frontage site sloping down to the south towards Sydney Harbor. All rooms of the extensive three-story house are arranged to look out towards the water, and all major rooms compensate for the southern aspect by opening on the north to sun-protected terraces or courtyards, on the northern approach side. Privacy for these sunny outdoor living areas is obtained by brick grille screen walls. Esthetically, the building reveals the owner's insistence on the use of curved form in conjunction with rectilinear elements. This gave rise to curved wall forms in plan (for retaining and screen walls, pool shape, etc.) as well as the shell concrete roof spanning the regular structural bays. The circular stair forms the interior counterpoint to this curved element and leads up to a top-floor gallery overlooking the two-story high portion of the living space, with the underside of the vaulted roof exposed.

The materials used are concrete frame and floors throughout, with light-cream brick infill walls which are sometimes pierced as grille screens. Local sandstone is used for retaining walls as well as the main east wall of the house. Windows and sliding doors are in anodized aluminum frames and the entire building is fully air-conditioned.



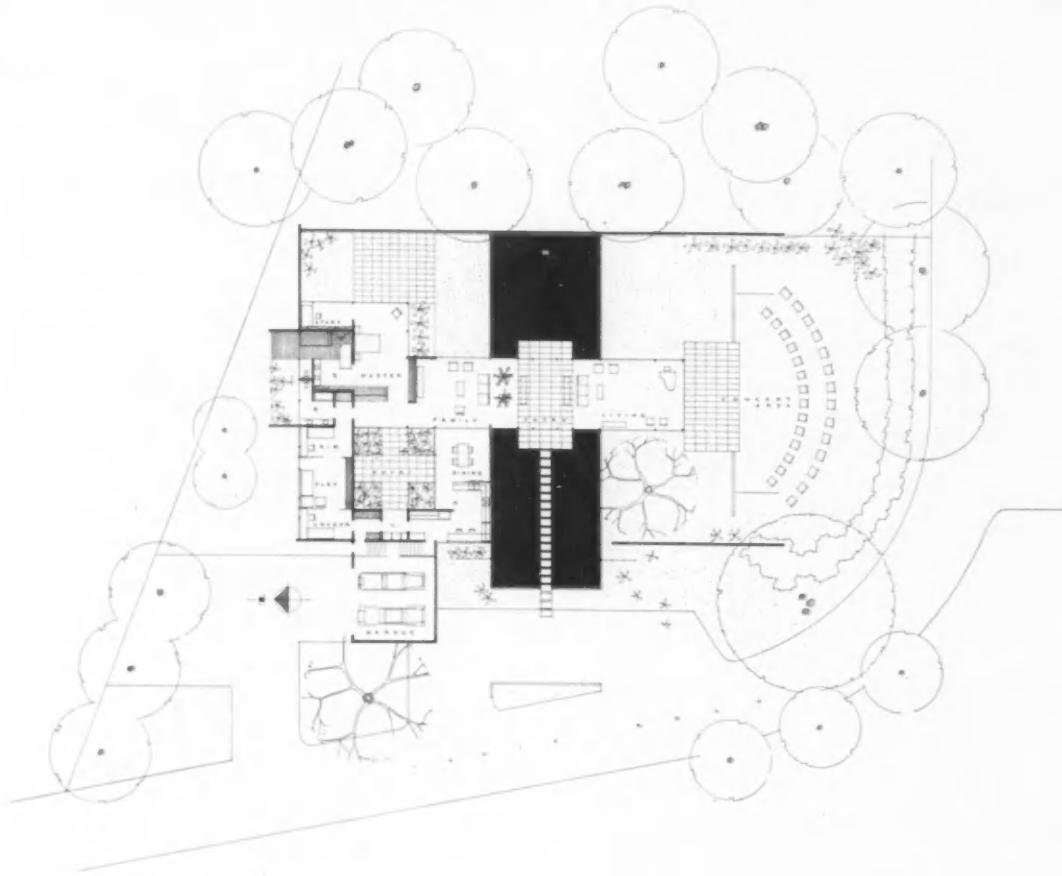
THE SITE: The site is a sheltered alcove adjacent to an old California ranch property. The building area is flat, and the western boundary faces on a country club; the east on a grove of large locust trees. The northern boundary is a 25-foot bank, on the south a 15-foot bank is topped with masses of vegetation and trees.

REQUIREMENTS: To provide for the living needs of the client, his wife and two young sons. Musical and dramatic activities dominate the life of the family, and space is needed for intimate concerts and plays.

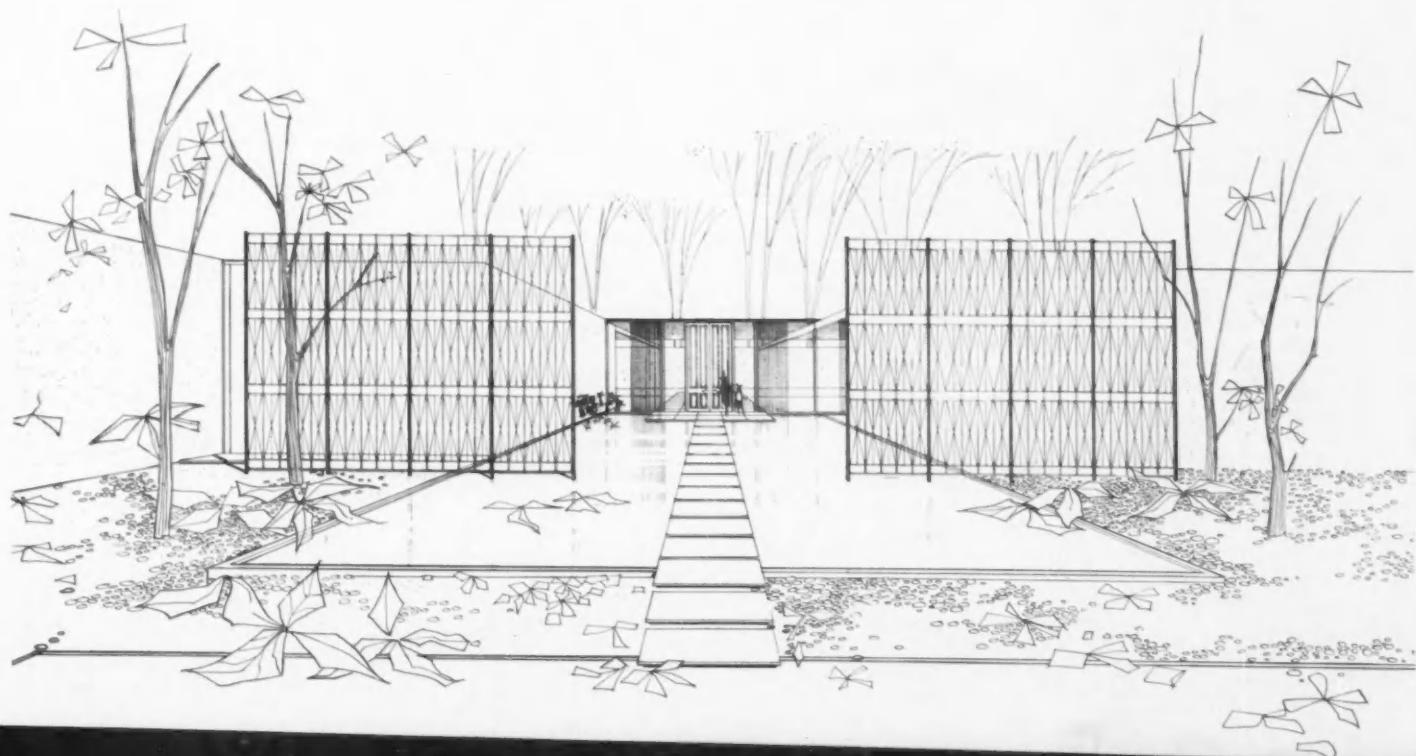
SOLUTION: The house is set within 12'-0" high walls which provide shelter for the all glass living areas. The street face is baffled with delicate decorative screens which allow small glimpses of the inside activities. Entrance is by white concrete stepping stones across a large reflecting pool to a pair of intricately paneled doors 12'-0" high. The reflecting pool extends beyond the entry to the east shelter wall. Set within this east pool is a large piece of sculpture with fountain jets at its base. The living area is on the south facing into a small amphitheatre which is used for concerts and plays. The south face of the room slides away providing a platform and access to the piano. The family living is to the north surrounding a small courtyard. The master bedroom has been located away from all noise and with a view of the east garden with its pool and sculpture. The small adjacent study is used for the client's secluded work area. The children's sleeping and study spaces are separated by a play and lounge area. Sliding screens provide privacy. The kitchen faces on both the inner courtyard and the decorative screen wall and is separated from the kitchen by full length sliding screens.

HOUSE BY KILLINGSWORTH, BRADY AND SMITH





The structural system is post and beam with 2" x 4" laminated roof decking. The floors are concrete with hot water radiant heating. The ceilings are 12'-0" high with extensive use of skylights in the dressing and bath areas.



sense and sensibility in modern painting

Certainly many intelligent and perceptive persons are baffled and frustrated by modern painting. Without enough of the right clues, many spectators respond to modern painting defensively, and are inclined to see it as an elaborate and clever hoax. Indeed, if it is not a hoax, they find themselves in the uncomfortable position of seeming to be cultural illiterates.

The very look of modern painting poses a psychological threat. Until this era, our relation to the world outside ourselves depended as much on sight as on any other sense modality. Confronted with paintings without parallel in ordinary visual experience, the observer's internal security may be disturbed, and so, mobilizing his defenses, he reacts with hostility, perhaps by taking the offensive with a sneer and a jeer.

Modern painting has received a seal of approval from that official testing laboratory comprised of critics, museums, galleries, colleges, and glossy magazines. Nonetheless, the intelligent layman often fails to get the message. His enjoyment of his sense of cultural equality is undermined at the very time he may be turning to art for the protection of those enduring values now jeopardized by developments in science, technology, politics. Instead of finding ART a refuge from these assaults on the stability of his world, he may find it even more incomprehensible than other changing aspects of his life. Scarcely any wonder the viewer may react with the feeling that something on the order of a panty raid is taking place in the midst of a church service.

I can bring no single, neatly packaged answer. The art enterprise (like other phases of modern life) is ridden with complexities. Modern painting is many-faceted. It is diverse—not just stylistically, but also in the web of connections binding it to the world we inhabit. We have no choice except to zero-in on our quarry from different approaches.

Modern painting mirrors the modern sensibility. But modern sensibility differs profoundly, in certain respects, from the sensibility of other periods. Take the matter of man's relation to the outer world. In classic Greece, man was an integral part of a limited and imperishable universe which centered on that rational animal—man, himself. The artist of classic Greece focused his vision on a perfected ideal of the human form as an image worthy of the gods.

In the Middle Ages, man's place on Earth was conceived as an act of Divine dispensation. Man enjoyed a unique, separate, and privileged position apart from other creatures. The visible aspects of the universe—plants, animals, sea, mountains, valleys, the canopy of stars above—provided the setting for his transient prelude to eternity. Thus the medieval artist was imbued with mystic fervor, and created a system of imagery revealing the joyful and tragic relation of man to the Divine.

But in the Renaissance, man's concept of himself and of his place in the world changed drastically. No longer was it a cozy, enclosed universe. Columbus, Magellan, Vasco de Gama, other explorers, pushed their way beyond the edges of the known world. Copernicus demonstrated that the Earth is a sphere revolving on its axis in a planetary system, and so, was NOT the center of the universe. Vesalius investigated human anatomy. Harvey discovered the circulatory system. Renaissance zest for exploration brought understanding of man's physical construction.

It was in this milieu that artists investigated perspective, and introduced a pictorial space that receded to the rim of the horizon. Changed concepts of space, and the descriptive facility now available for presentation of the human form, opened new pictorial possibilities. The gifted artists of the time, borne along by the enthusiasms of the age, eagerly accepted the new creative challenges.

But the systems of reference by which man related himself to the universe began to split apart in the 17th century. The Newtonian order presented a universe which reduced the Divine to a supernumerary, and man to an insignificant grain of sand on an endless beach. The terrifying consequences of man's insignificance in a detached, indifferent, and infinite universe moving in a constant and inexorable cycle, was grasped most clearly by Pascal, who wrote:

"Let man consider what he is in comparison with all existence: let him regard himself as lost in this remote corner of nature; and from the little cell in which he finds himself lodged, I mean the universe, let him estimate at their true value the earth, kingdoms, cities, and himself. What is a man in the Infinite? For in fact what is man in nature? A Nothing in comparison with the Infinite, an All in comparison with the Nothing, a mean between nothing and everything. Since he is infinitely removed from comprehending the extremes, the end of things and their beginning are hopelessly hidden from him in an impenetrable secret."

Pictorially the concept of the universe as a vast complex of forces in relentless motion produced the art of the Baroque—of a Bernini or a Tintoretto—in which individual parts divide and subdivide, all in constant motion, gaining their being through participation in a revolving whole.

Jumping to the 19th century, mood and situation change. The face of Western man's surroundings are visibly altered by technology. Vast urban constellations—London, Paris, Berlin, New York, Tokyo, sprawl over the world. Men enjoy the new delights of mechanization, traveling on trains and ships, communicating by telegraph and telephone, seeing their mirror image in photographs. Science is a splendid and infallible instrument of progress. Painting appropriately appears in the art of Impressionism; an art directed to the ordinary visible world, drawing insights from optics and color theory, and in mood expressing satisfaction in that best of all possible worlds. The full impact of Darwin's disenchanted concept of evolution scarcely is felt, and only a few aberrant artists withdraw to a private world of reverie.

Telescoping time, we arrive at the 20th century. The machine is in full force. Its awesome power and majestic grace, the astonishing plasticity of its geometric forms intrigue and challenge some artists in the early years of the century. Man's relation to earth changes. He moves with incredible speed. Stationary objects fly by and assemble into new patterns. Vast space is traversed. Man experiences complete mobility, and no longer is confined to moving slowly on the platform of the earth. This new freedom appears in painting, allows the artist to conceive pictorial space straight up and down, right and left, curving in and out without reference to a fixed platform.

Our new neighborliness with the Moon and Mars extends our imaginative powers so that we think casually in millions of light years. We accept the earth as a small planet orbiting around one of millions of suns, and launch satellites of our own. We acquire God-like powers in duplicating the energy of the sun, and all this changes our view of ourselves and the universe. This climate of thought and achievement infiltrates the artist's sensibility, and impells him to paraphrase in pictorial language the changed dimensions of his position in the universe.

Painting has been turned outside in. Visible appearances are less important than the invisible forces that impinge on us from all sides. We are aware, to an unprecedented degree, of the energy exploding out of matter, and we feel as never before the energy in the hidden depths of the psyche. Thus we find many painters trying to present visible equivalents for invisible forces and states of being. It would be strange indeed if creative spirits of the painting community did NOT try their hand at these challenging problems.

Not that concern with the invisible is new in painting. Far from it. Painting in the Orient—in China and Japan—concerned itself with implanting suggestions of the spirit permeating the visible garments of nature. Medieval Christian art presents its angels and devils as though they were seen every day of the week.

Today our understanding of the nature of human nature encourages this interest in the invisible. We view the conscious as the top-side of the human psyche which, like an iceberg, is seven-eighths submerged. Many modern painters seek to tap the unconscious in an attempt to see what they can turn up. Sometimes the effort fails, but sometimes it succeeds. One cannot help noticing how depressingly similar the unconscious of

BY JULES LANGSNER

many painters would appear to be, but then how many of us are unique?

The self today is really an aggregate of selves, often only accidentally connected with each other. A man is son, father, husband, but also a specialist in his work, a lodge member, a union or professional-organization member, political party member, church member, hobbyist, country club member, a member of a racial or national group. Some of these selves are autonomous and insulated from the others. And there is no unifying system of meaningful beliefs or co-ordinates to bind our many selves together, or bind us to our neighbor.

Our artists are deprived by the absence of such a system of beliefs. They do not have the supports of symbols such as the Buddhist and the Christian artist had. Therefore, the modern painter draws upon his personal reality—there being no pervasive philosophy—and then he hopes there will be an overlap between his personal vision and that of his audience. No use castigating the artist for this. It is not of his making.

The case for the disclosure of new perspectives on the outer and inner worlds was most cogently stated, and this may surprise you, by Immanuel Kant in *The Critique of Pure Reason*.

"Two things fill the mind with ever new and increasing admiration and awe, the oftener and the more steadily we reflect on them: the starry heavens above us and the moral law within us . . . I see them before me and connect them directly with the consciousness of my existence. The former begins in the place I occupy in the external world of sense, and enlarges my connection therein to an unbounded extent with worlds upon worlds and systems of systems, and moreover into limitless times of their periodic motion, its beginning and continuance. The second begins from my invisible self, my personality, and exhibits me in a world which has true infinity but which is traceable only by inner understanding, and with which I discern that I am not merely in a contingent connection."

The way modern society splits into specialties within specialties, occurs in painting. There are divisions and subdivisions within painting, in part the result of the acceleration of change produced by specialization. This abundance of stylistic directions adds to the difficulty of reading modern painting, particularly for viewers enclosed within their own special interest. It's a free country, and one can choose freely not to be vitally interested in art. But having chosen not to be vitally interested, one cannot at the same time say to the artist, "I don't dig what you are doing and therefore you are goofing on the job."

Difficulty in reading a modern painting results, in large measure, from lack of familiarity with the language. There are many conventions in this new pictorial language, just as in the art of the Renaissance, or of Impressionism, or of any other period. And within these new conventions, our artists are introducing their own variables, their idioms, and special phrasing. The observer who is at home in the language of an artist's particular specialty "gets" the painting because he is familiar with the conventions involved.

It is worth mentioning that some persons are more gifted and flexible in responding to new visual expression than others, just as some people have a bent for golf, or music, or balancing their bank statement. The demand by a casual observer for an instantly understood art is no more reasonable than expecting to know the subtleties of wine-tasting by one who has confined his drinking to dietetic soda waters.

In so far as a painting ignites a meaningful response in the viewer, it is communicative. In speech we communicate by substituting one thing for another. The word "apple" substitutes for the red sphere I wish to eat. In communication we manipulate counters, whether these be single words, or clusters of words, single numbers or mathematical equations. Our ability to conceive, construct, combine, and manipulate these counters distinguishes us from other animals.

Substitution of one thing for another goes beyond the naming of objects. We may substitute one word for another word. We say a girl

is a doll, or a man is a brute, thereby extending the boundaries of communication by metaphor. Metaphor is inherent in the arts, inherent to painting as well as to poetry. When Michelangelo presents God stretching his hand to give life to the hand of Adam—God, Adam, and the postures of the figures communicate a metaphor of the event, not the event itself. The grandeur of the picture is inseparable from Michelangelo's miraculous powers of metaphor.

Word substitution, metaphor, poetic paraphrase are abstractions. Science is an elaborate edifice of abstractions. Religion and philosophy are systems of abstractions. Our behavior is guided by moral codes and notions of the past, present, future, all abstractions. We rarely respond to any situation without the intervention of some kind of abstraction. Human existence is not possible without abstraction.

In art, a portrait thus is an abstraction, a substitute counter for the person portrayed. Carry the process a step further in, for example, Picasso's *Woman with Mandolin*; geometric forms are substituted for some aspects of the subject. Picasso enriches the portrait by introducing pictorial metaphors. He is not saying that the woman is built of geometric shapes. Rather he interests us in the resonances of his metaphor.

Finally, the matter of paintings, giving visible expression to the invisible. Metaphor enters here too, but with a difference. The artist may present imagined fantasies, his personal realm of angels, dragons, gargoyles. Then again, he may transform the visible world into lines, colors, and shapes, retaining only attenuated connections with visible surroundings, so attenuated that the connections may not be evident. Instead the artist presents visual stimuli that parallel or suggest some aspect of the object's appearance. The procedure here is for the artist to select some facets of the object as the springboard for pictorial invention. The rewards the picture may provide are found in the metaphors of the object, not in the object as thing-in-itself.

The artist may omit references to the external world, presenting combinations of lines, shapes, color that he invents without calling upon memory of things seen. Instead of making metaphors of the appearance of things, he may suggest feelings, emotions, attitudes by optical correspondence. The idea of optical correspondence is not as arcane as it may seem. It is rather like the correspondence of onomatopoeic words: buzz, hiss, puff, croak, babbble, and so forth.

Here we see the emergence of a new convention in painting. Previously the viewer directed his attention to how the artist embellished actual objects by metaphor. Now the viewer's attention is directed to the embellishment of metaphor itself as a subject of interest in its own right. In this sense abstract painting approaches the autonomy of music. The mode of presentation becomes the prime subject of interest.

Abstract painting runs certain risks. If a painter tosses imagery overboard he is without the resources of imagery. The spectator responds to imagery, no matter how fantastic, by identifying himself with the situation in much the same way he identifies himself with the action of a play, novel, or film. The picture may be non-figurative, that is to say it may present inanimate objects, as in a still-life, nonetheless the viewer draws upon associations relating himself to external reality. In a painting without imagery, the viewer responds with part of himself rather than as a character entity. He experiences sensations that approximate internal states of being, but without the cluster of associations surrounding imagery. The painting without specific clusters of associations stands as an emblem of experience. Thus it may be an emblem of the realm of infinities, or an emblem of some mood, feeling, emotion, definable or indefinable verbally.

Emblematic painting is a convention of great potential if the artist has a strong *will to style*. Style demands harmonious consistency, an internal logic of its own. This harmonious consistency and internal logic is found in the works of great stylistic epochs: Egyptian art, Etruscan art, Greek art, Medieval art, Pre-Columbian art, Chinese art; and in the works of master painters: Giotto, Michelangelo, Piero della Francesca, El Greco,

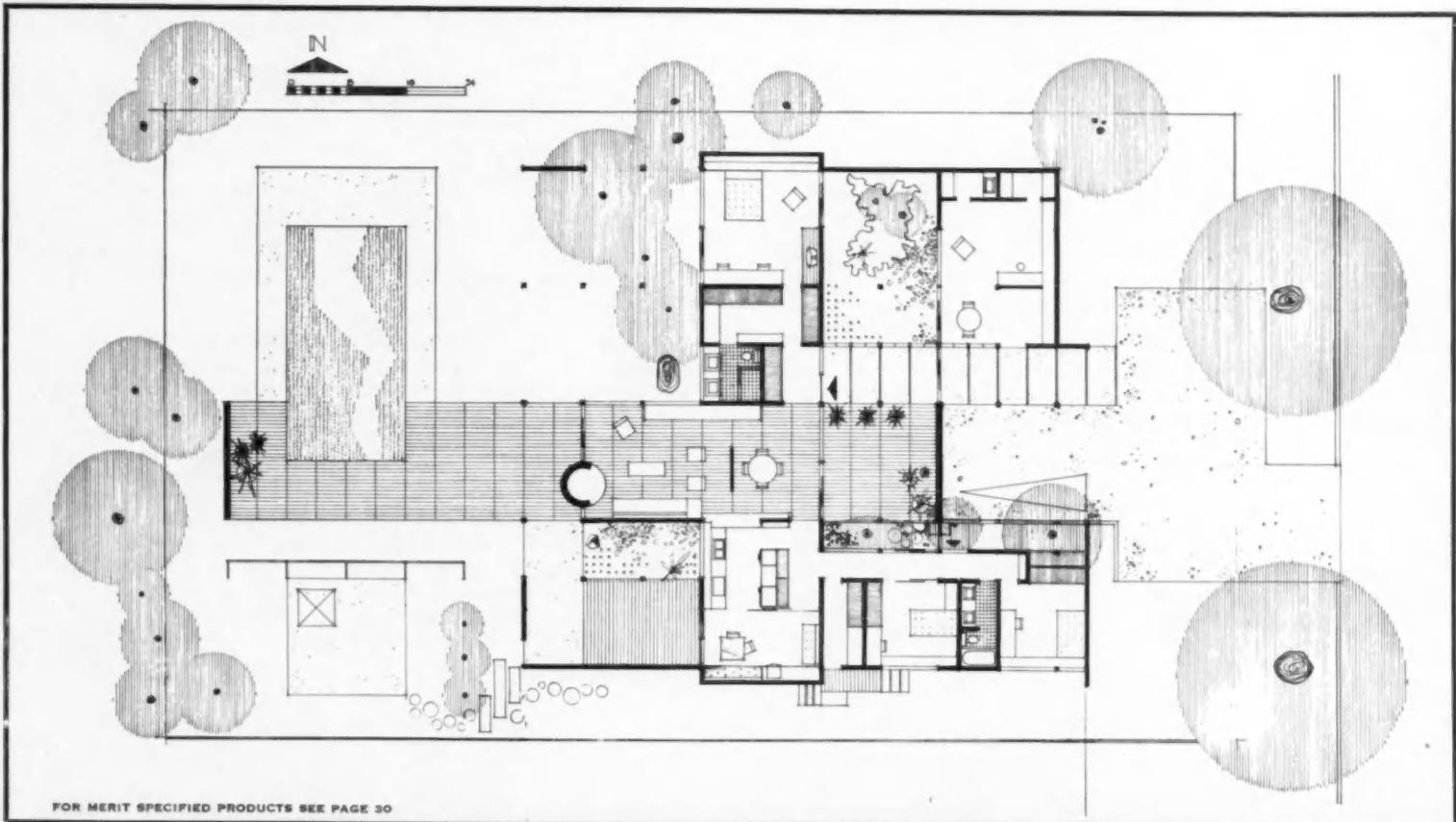
(Continued on Page 30)



PLYWOOD VAULTS IN POSITION AND BEING SECURED



SERIES OF PHOTOS SHOWING RAPID ERECTION OF PREFABRICATED ROOF ELEMENTS



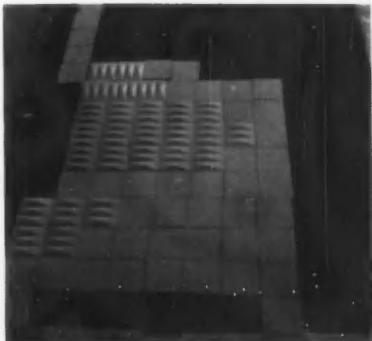
FOR MERIT SPECIFIED PRODUCTS SEE PAGE 30

CASE STUDY HOUSE NO. 20

BY BUFF, STRAUB & HENSMAN, ARCHITECTS IN ASSOCIATION WITH SAUL BASS



MOCK UP OF TILE WALL BY SAUL BASS—POMONA TILE MANUFACTURING COMPANY



GROOVED PLYWOOD ROOF PANELS NAILED INTO PLACE

ECKBO, ROYSTON & WILLIAMS, LANDSCAPE ARCHITECTS



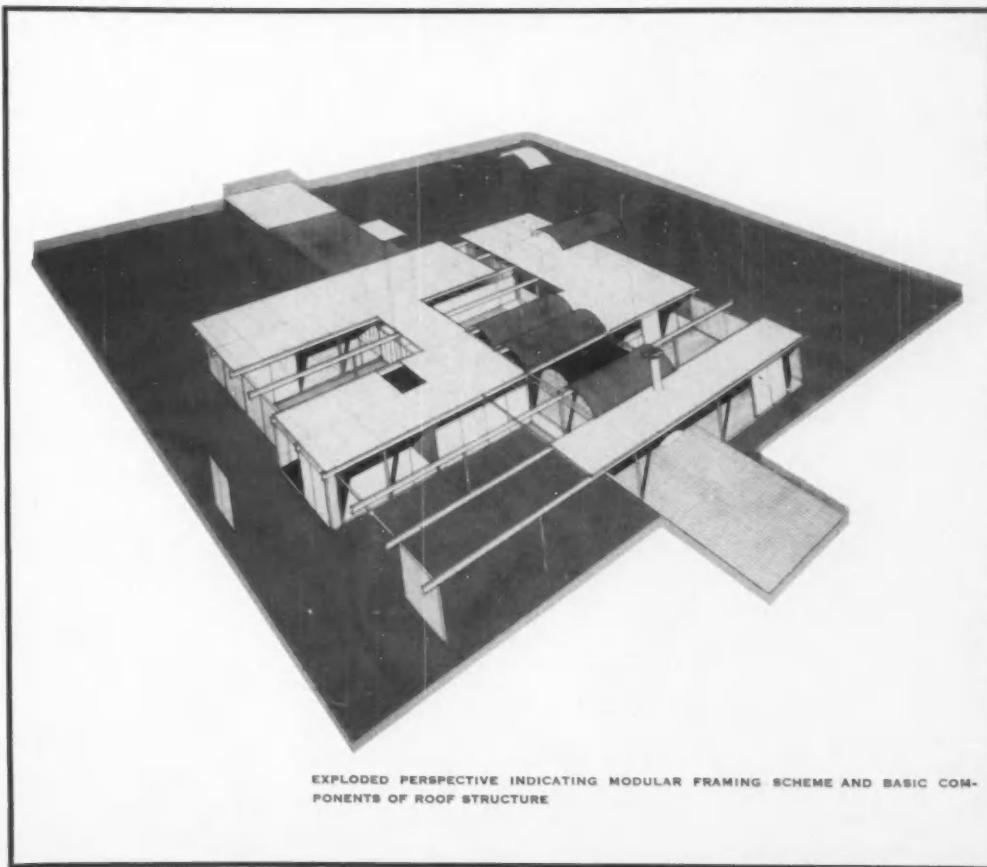
PHOTOGRAPHS BY ART ADAMS

Construction of Case Study House # 20 has now passed the critical stage with the assembly of the prefabricated roof system. The elements of the system, consisting of a series of continuous plywood box beams, stressed skin plywood panels and hollow-core plywood vaults, are now successfully in position and under roof. The component parts, fabricated by Berkeley Plywood Company were trucked to the site and handled by fork lift hoist, making possible rapid erection techniques. Cost included erection. The vaults, covering the central area of the house, were positioned and initially secured in less than one and one-half hours. No special difficulties were presented other than the expected need for the precise locating of bearing elements.

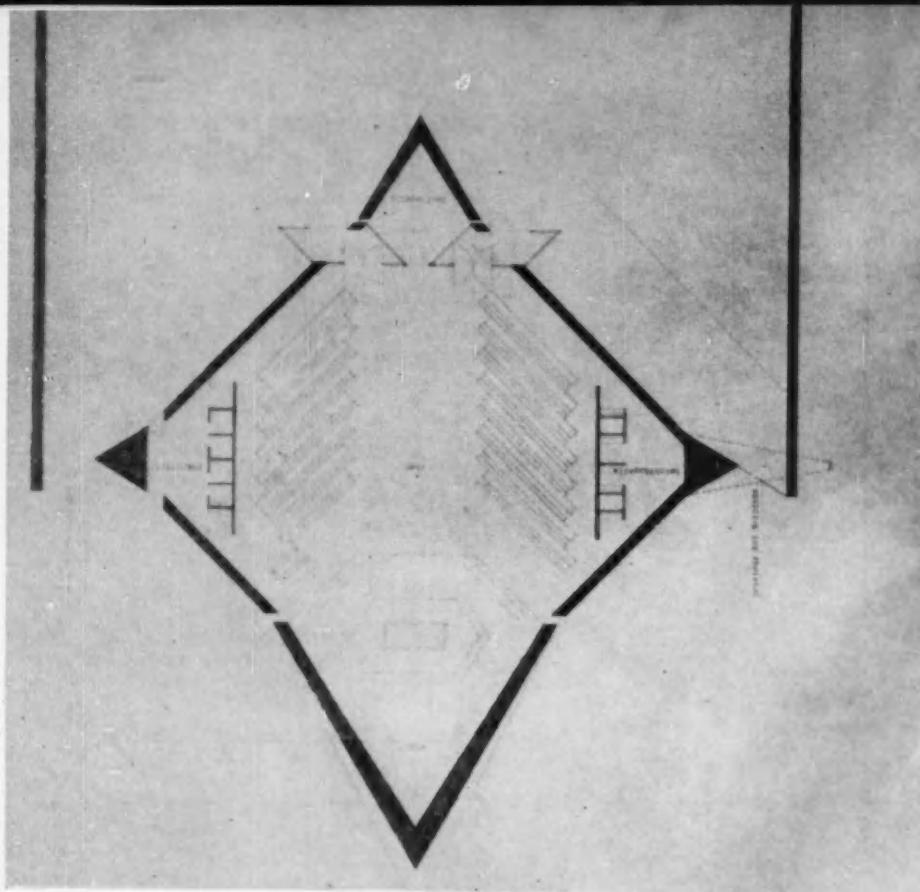
The stress skin panels and vaults spanning the eight-foot bays are composed of two layers of fir plywood, the top being $\frac{1}{4}$ inch thick and the bottom $\frac{3}{8}$ inch. These are spaced with $1\frac{1}{8}'' \times 1\frac{3}{8}''$ ribs, the central void being filled with Fiberglas insulation. The panels were pressure glued and bent into the required forms, thus achieving a lightweight modular "sandwich."

The exterior skin is now being applied; this consists of $\frac{3}{8}$ " plastic surfaced plywood and "1-11" siding over wood framing. These exterior skins are plywood panels with a resin impregnated fiber surface (resin overlaid fir plywood). The surfacing material, hot-pressed to the veneer, functions as an ideal base for a durable paint-cover. Concurrent with this phase of construction has been the development of the final design organization of the entry tile screen by Saul Bass. The $4'' \times 4''$ white "Bass-Relief" tiles manufactured by Pomona Tile have been used in con-

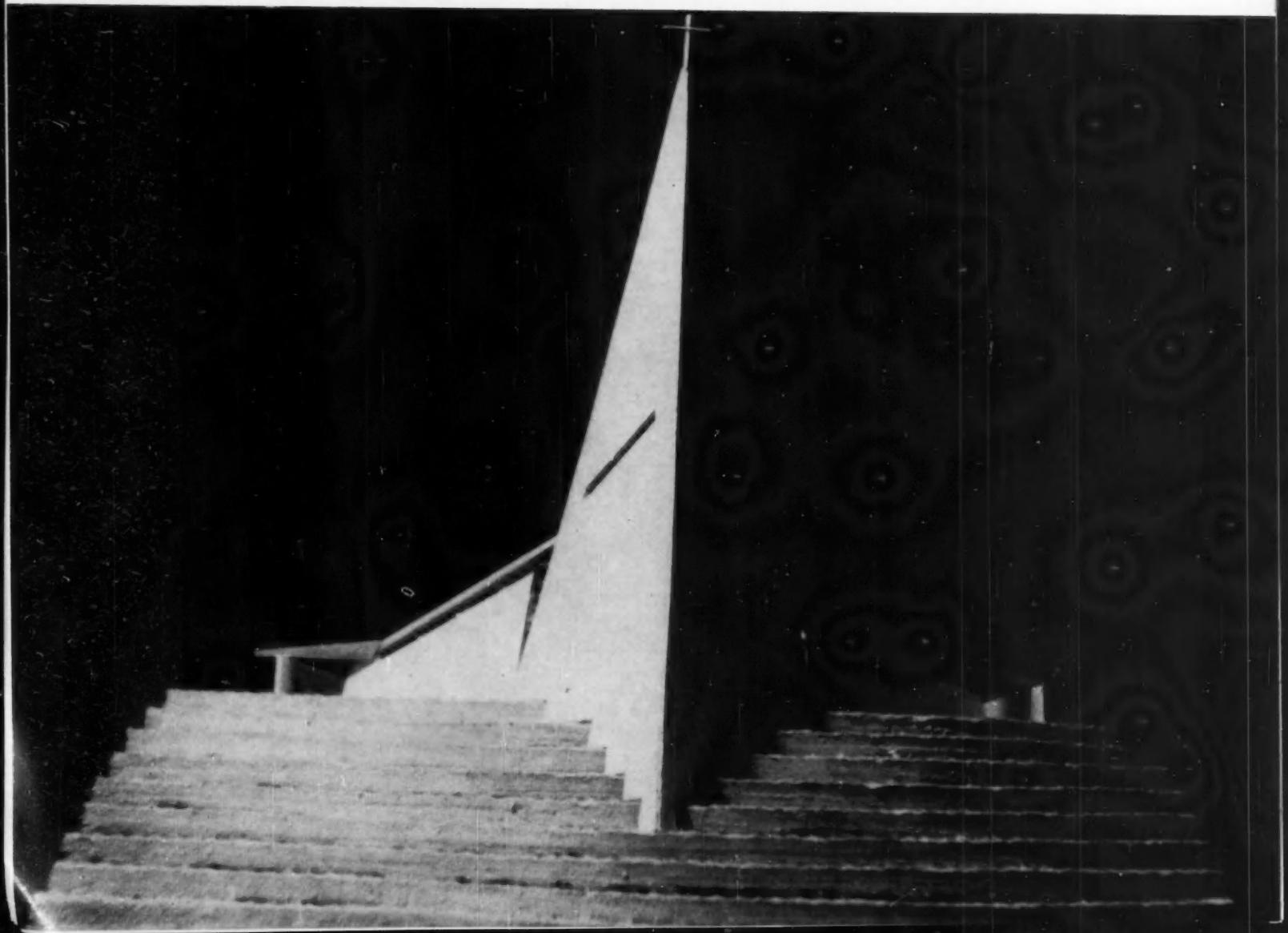
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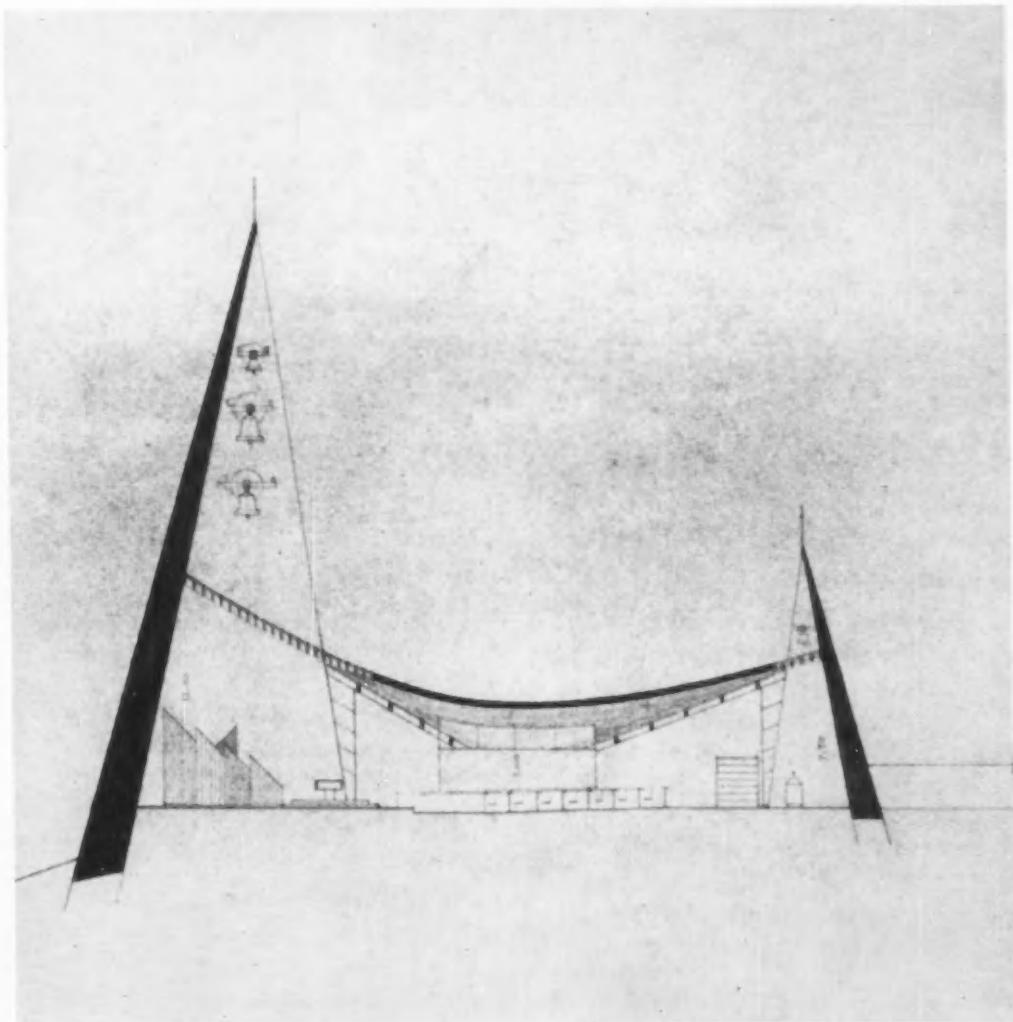
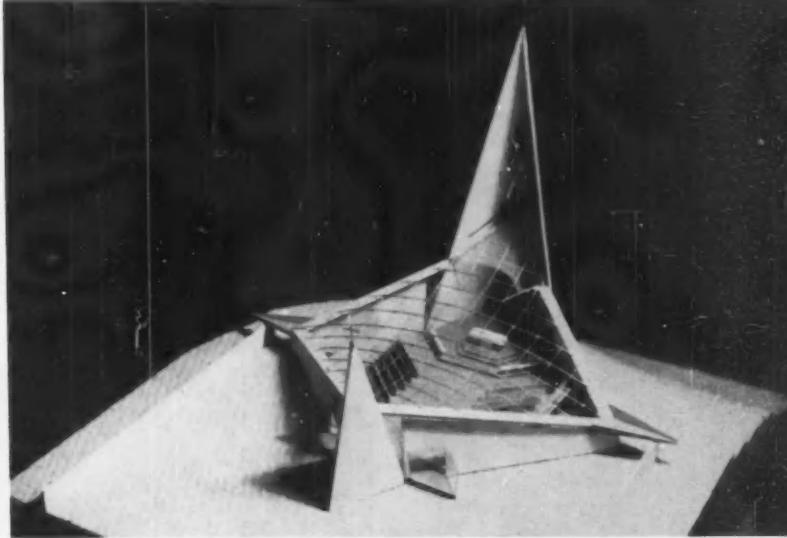
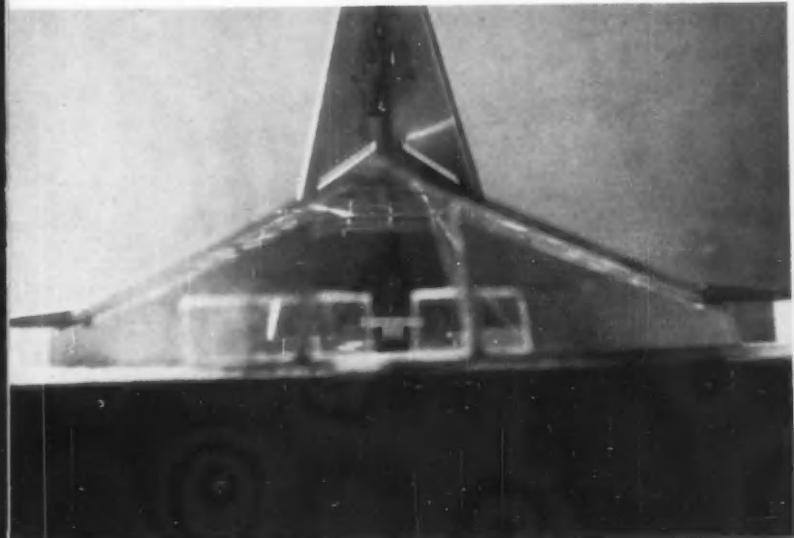
EXPLDED PERSPECTIVE INDICATING MODULAR FRAMING SCHEME AND BASIC COMPONENTS OF ROOF STRUCTURE



SMALL CHURCH IN LIECHTENSTEIN



BY WILHELM HOLZBAUER, FRITZ KURRENT, JOHANNES SPALT, ARCHITECTS



This small church for a community of about 450 is located on the rim of a mountain, high above the Rhine valley. A strong traditional feeling has developed an almost standardized type of church, executed by simple people, mostly laymen, often without drawings at hand. For centuries these churches were built alike, without any important changes. Based on a simple rectangular plan, the outstanding feature is always a slender, high bell tower with a needleshaped high top, placed either aside, or on one end of the rectangle.

In this design, the traditional concept of the churches in this area was retained and developed by other means. The "house of the community" is low, humble, and, architecturally, a mere connection between the two sacred centers: the altar and the baptistry. The altar, raised three steps from the community is located under the large tower, receiving its light from above. An organ is behind the altar, the bells are above in the tower. This is the heart of the church: the altar, light, the word, the sound.

On the opposite of the altar, between the two entrances, the baptistry as the second center, is emphasized by a smaller tower. These towers are to be seen from great distances, their shape a reminder of the centuries-old towers traditional in the area. About one third of the congregation takes part in the choir; therefore, it has been placed in the middle of the church, in front of the altar. A wall will enclose the church and a small cemetery through which the principal entrance is reached. This wall will open on both sides of the church revealing an inspiring view over the valley. Construction of the walls and towers will be concrete. The copper roof is a catenary structure, spanned between concrete beams, in combination with wooden elements.



4

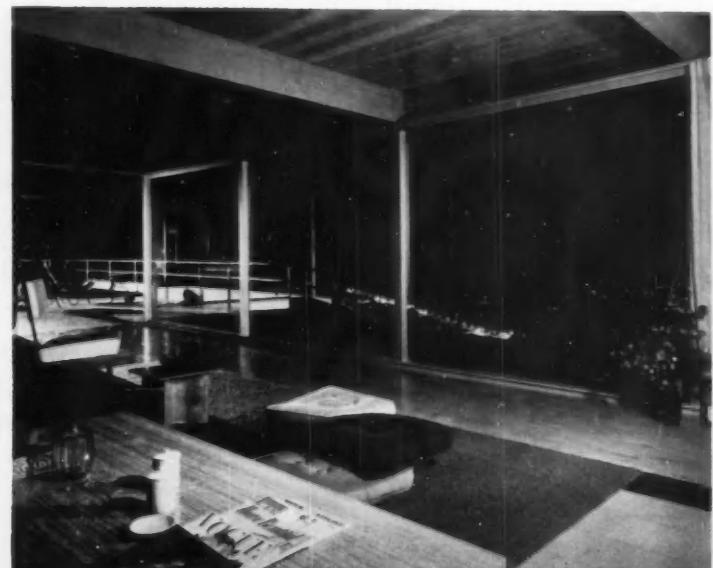


3

1. SOUTHFRONT OVERLOOKING THE OCEAN
2. APPROACH VIEW FROM BELOW
3. AS SEEN FROM THE WEST WITH CARPORT UNDERNEATH MASTER BEDROOM
4. THE SPUR WALL SEPARATING THE CARPORT FROM THE ENTRANCE SEEKS TO CONTINUE OVER THE OCEAN WHICH IS REFLECTED IN THE MIRROR PANEL AT LEFT SIDE OF MAIN ENTRANCE DOOR. THE WHITE PIER ABOVE, SEEN THROUGH GLASS, IS THE FIREPLACE WHICH SEPARATES LIVING QUARTERS FROM BEDROOM AT LEFT. THE WIDE ROOF OVER-HANG SHADES THESE GLASS AREAS.
5. TERRACE IN FRONT OF LIVING ROOM AND RUMPS ROOM
6. SANTA BARBARA AT NIGHT, AS SEEN FROM LIVING ROOM COUCH



5



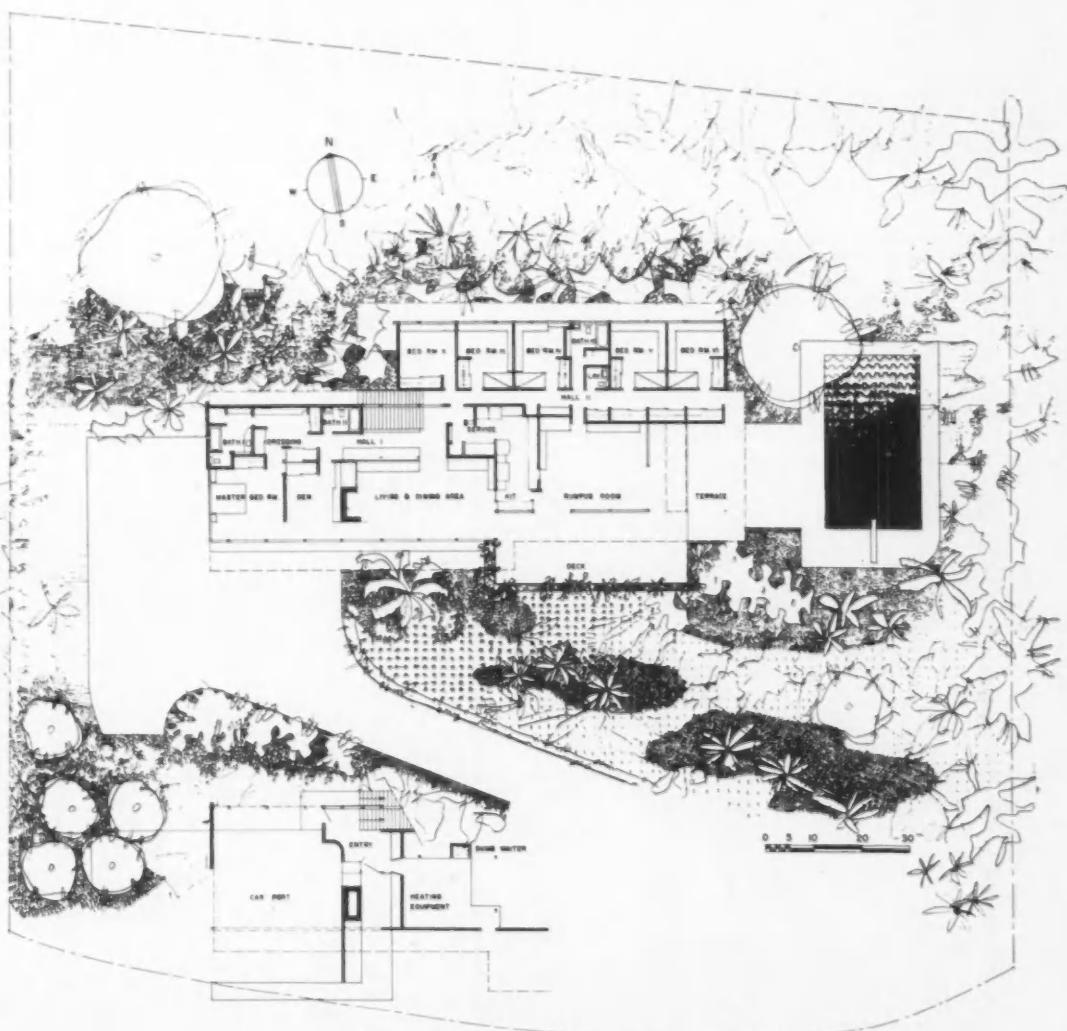
PHOTOGRAPHS BY JULIUS SHULMAN

6



HOUSE BY RICHARD J. NEUTRA, ARCHITECT

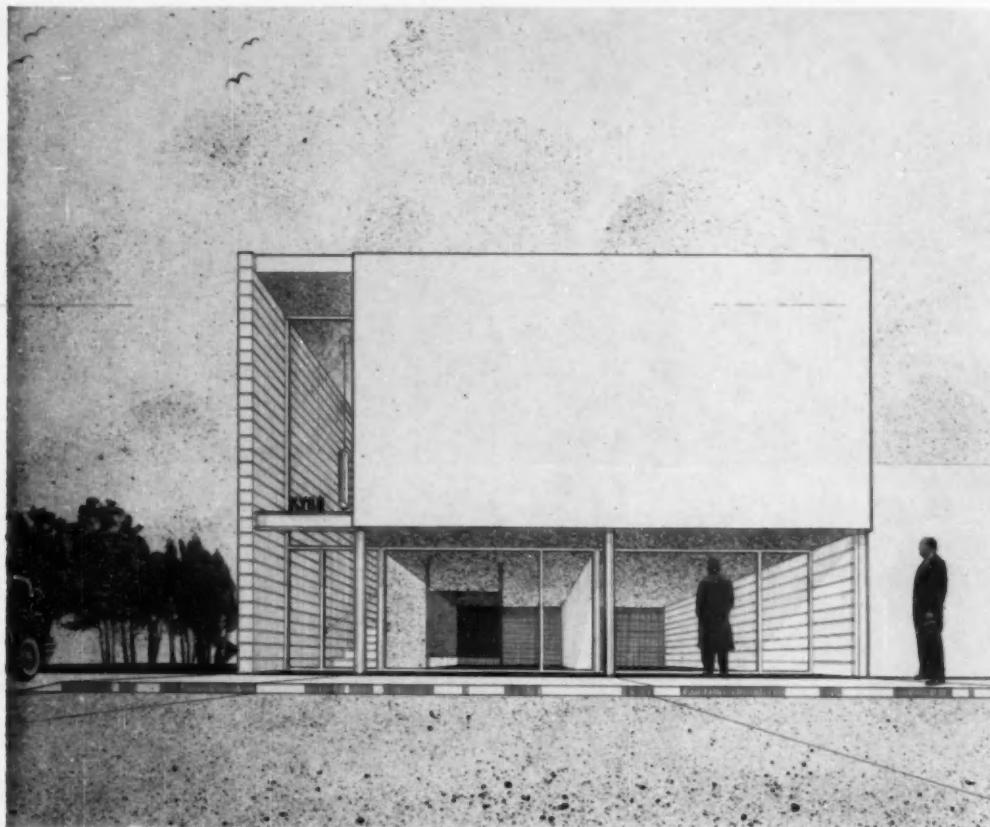
COLLABORATORS: BENNO FISCHER
SERGE KOSCHIN
JOHN BLANTON



This long, low house was designed to accommodate a family of two adults, four children and a maid. The building, parallel with the contours of the steep foothills, has a broad front to the view, shaded by substantial southerly roof projections. It is constructed with exposed structural beams, spaced to permit a roof diaphragm of two-inch planks.

The kitchen is centrally oriented to serve, not only an outdoor area, but also west the living quarters and formal dining bay and east a family table in the living room. The house is approached by a winding road to a carport underneath the main structure. From the lower level there is an outer and inner double stairway, separated only by a glass plate, which leads to the upper section of the house and its easterly terrace with an outlet to the garden and pool area.

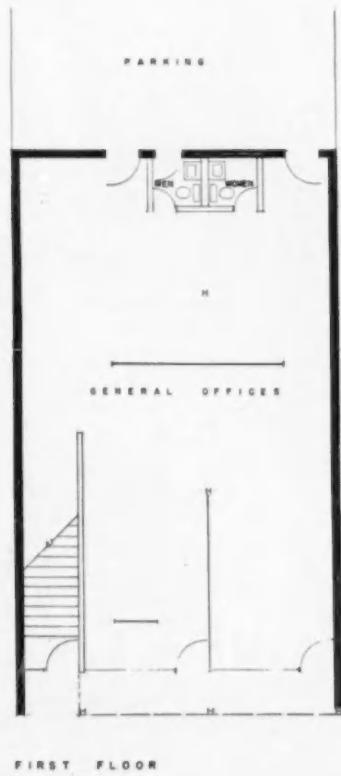
TWO COMMERCIAL PROJECTS BY PIERRE KOENIG, ARCHITECT



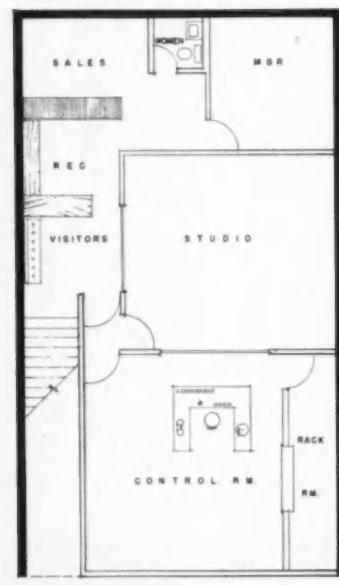
Belonging to a broadcasting system, this radio station will be situated in a medium size California city. Transmitting will not be done from the building but relayed to a transmitter on the outskirts of town. This arrangement allows for a closer relationship between community life and the station.

The exterior walls are concrete block and the interior is supported by steel frames and columns. The only glass is on the street side and this is set back four feet for solar protection. The building will be air-conditioned. Interior walls and ceilings are plastered throughout, utilizing a spring clip method to fasten the gypsum lath. In the interest of economy and space this was found to be the most effective method of reducing sound transmission for this building. All the walls and ceilings are balanced out to an equal value based on the theory that the building as a whole can be no better soundwise than its poorest element. In short, the building as a whole will be able to effectively block any noises emanating from a medium busy street or similar source from anywhere outside or from within another part of the building itself within allowable limits. Reverberation emanating from within the rooms was not considered a difficult problem and will be handled in the simplest manner.

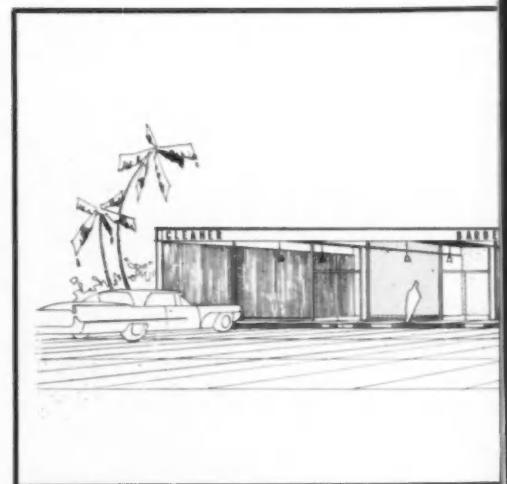
It was the client's desire that the station could be operated at all times with a minimum of personnel with facilities for large scale programming at certain times. A visitors' area was also deemed important for public relations. The glass areas in the studio are double glazed with special frames.



RADIO STATION



SECOND FLOOR

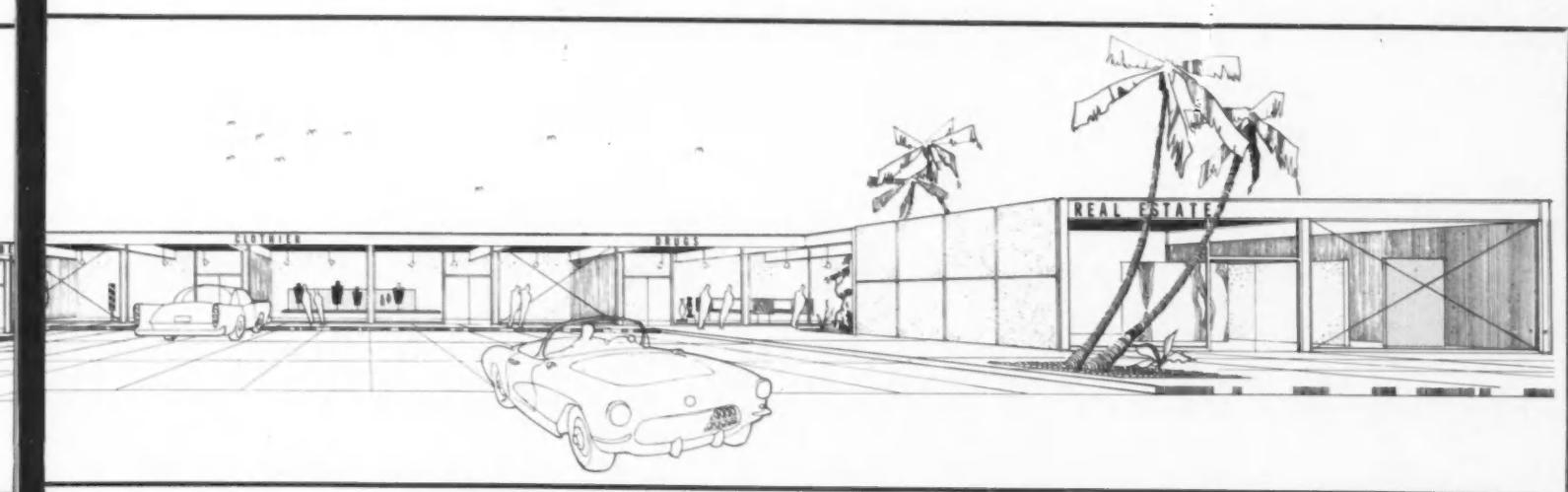
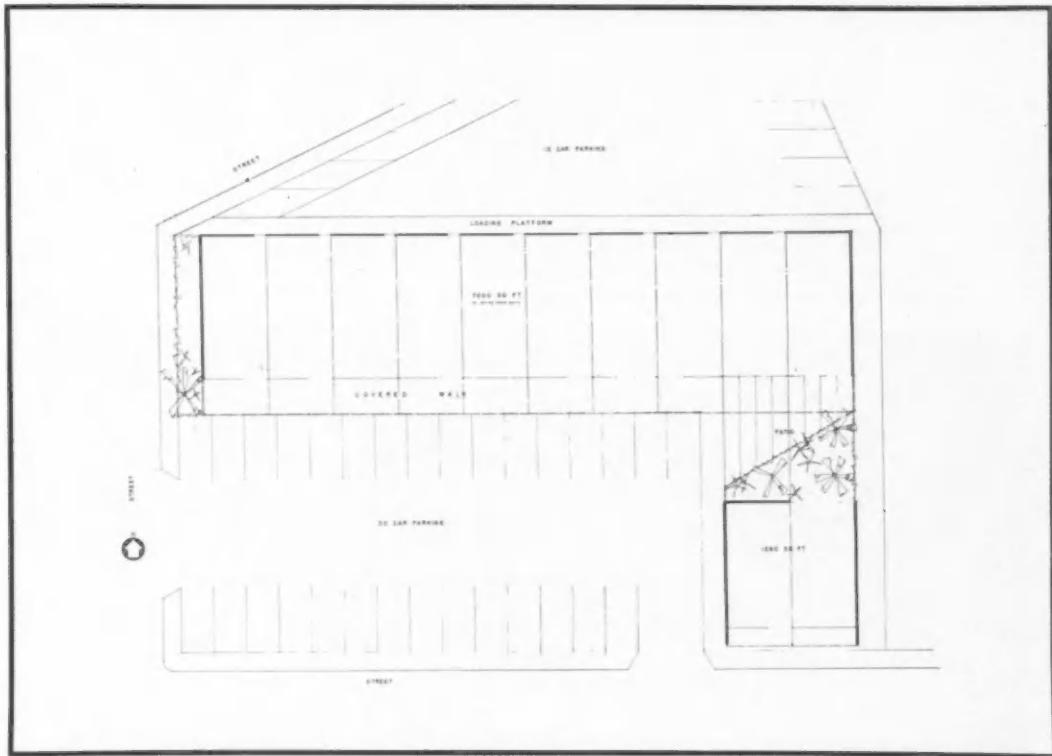


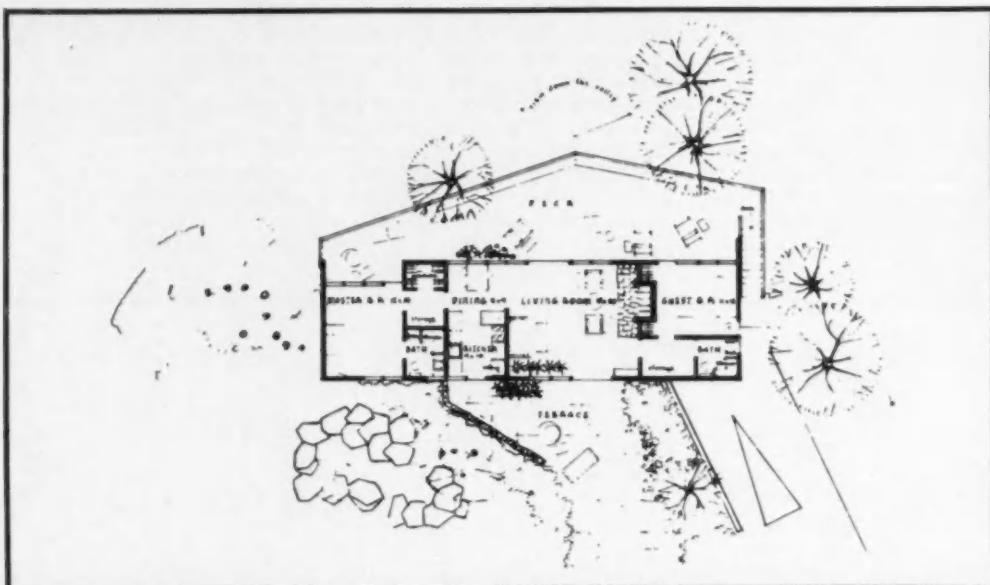
SHOPPING CENTER

Located on a trapezoidal lot with streets on three sides of the property, the center will deal in general services and will not have a market. Parking will be in front and back of the building with drive-in facilities in the rear. A twelve-foot covered walk runs continuously along the main portion and outdoor eating facilities will be a feature connected to the drug store.

The frame will be exposed steel construction throughout. Wide flange beams spanning forty feet and spaced eighteen feet will support a long span steel decking with filler panels and plastic lighting troughs set in flush on the flanges of the five-

inch deep deck. This system allows for a completely flexible wiring system and a flush ceiling above the beams. The interior of the building will be completely free space for maximum store arrangement. Uniform neon signs are inset between the flanges of a continuous stainless steel channel on the front of the building. Stainless steel decking will be used on the sides and rear of the building. All exposed walking surfaces will be terrazzo. The entire site will be landscaped. Sliding glass doors, not indicated on the drawings, will be used for store fronts. A complete integration of stores and their signs will be mandatory.





A country house used primarily for weekends some hunting and longer summer vacations within 45 minutes of urban San Francisco; thus a less rustic than usual solution was desired.

The owner was interested in low maintenance consequently cedar shingles were used on the exterior and the interiors are entirely of luar mahogany plywood. The native stone fireplace combined with this wood gives the house its "lodge" character. The house is laid out for maximum privacy for the owners and their guests, each having bedroom and bath at opposite ends of the house with the more social spaces at the center. The hillside site dictated a large deck toward the major view and sun and this is reached from all three areas. In addition, there is an even larger area on ground level on the opposite side of the house which serves as shaded area protected from the prevailing winds.

The specific location in a sixty-acre area was chosen to capture the two main views: one down a great ravine green all year round and the other up across a meadow to high mountains. This siting in turn dictated the roof structure since the highest accentuates these two vistas to the fullest.



TWO PROJECTS BY CAMPBELL & WONG

COUNTRY HOUSE



PHOTOGRAPHS BY MORLEY BAER





LANDSCAPE ARCHITECTS: ECKBO, ROYSTON AND WILLIAMS

**MOTOR HOTEL**

This motel was built to augment an existing restaurant located at the front of the site. The motel facilities had to be set several hundred feet back of the restaurant and the highway. The buildings are purposely scattered in what might appear a very casual manner. This, however, was done to counteract the dullness of a perfectly level site and give vistas of extraordinary variety. It was the architects' desire and determination to avoid the usual "regimented" motel look. Covered walks link these buildings, further adding to the interest and function of the total layout. The combination of rich planting, vibrant color, variety of textures of materials, free layout of buildings makes for an overall effect of the building group of a most unusual nature. The simple treatment of structure, form and stairs gives the architect an opportunity to introduce texture, scale and color without making the buildings overly busy.

The materials chosen for the exterior, dashed plaster and California redwood, are combined with flat paint in a festive array of colors. The major color is gold-yellow; the next most important color is a dark California redwood combined with white trim and, added to this, are the brilliant accents of the doors and transom panels. Shake roofs with deep overhangs add to the interest and general play of shadows and textures. Each unit has a private deck or garden in addition to the usual room. In some cases these overlook the swimming pool area and in other cases face directly on to a lushly planted man-made lagoon, and in all cases, the vista is not marred by traffic of other guests in front of the windows looking onto these private outdoor patios. Two-story units with decks and private patios form a court around the free form pool, rich planting and shaded seating. A small poolside restaurant pavilion serves refreshments for guests and sunbathers. Interiors are restful with rough-sawn wood beams and ceilings of Douglas fir T and G strips, soft neutral wall colors, Scandinavian teak furniture. Poolside coffee shop only serves breakfast, light lunches, and pool snacks. Restaurant serves dinners.

This is the first stage of a total of 200 units to be built later on an adjoining lot at the rear.

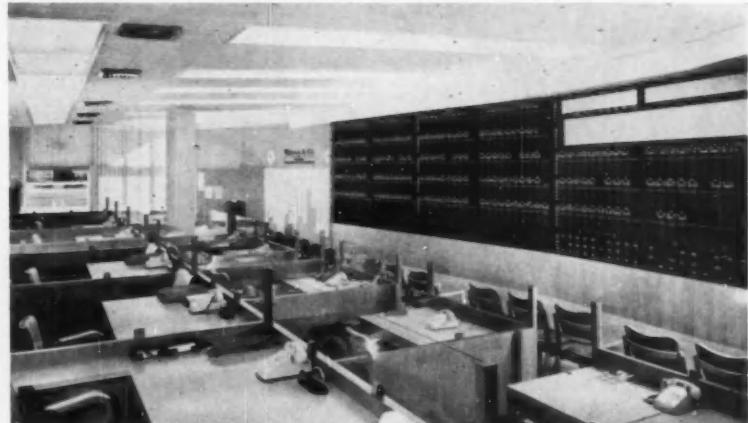


PHOTOGRAPHS BY ROGER STURTEVANT

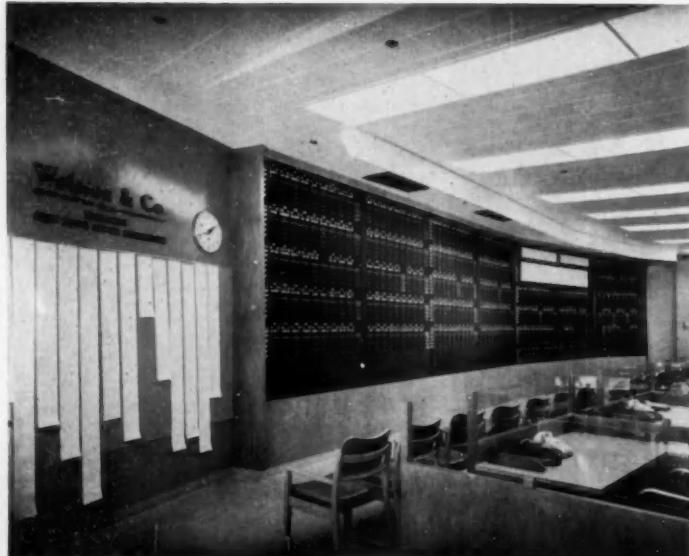


PLASTIC DRAPES OF LUCITE AND NYLON FROM THE JAYLIS SALES CORPORATION

BUSINESS OFFICE BY PAUL LASZLO, ASID



ALL WOODWORK AND FIXTURES BY HOUSE STORE EQUIPMENT COMPANY



THE CEILINGS ARE PIONEER-FLINKOTE ACOUSTICAL TILE; ALL ELECTRICAL FIXTURES FROM THE SUNBEAM LIGHTING COMPANY



PHOTOGRAPHS BY JULIUS SHULMAN

This new brokerage office was completely air conditioned, with 3,700 square feet of floor space arranged in a split-level with the salesmen's sections in the back on a higher level with an unobstructed view of the board. Desks and cabinet work are walnut with walls done in several soft beige tones highlighted by one wall in bright persimmon. An attractive conference room is available for sales meeting and client conferences. The facility is equipped for a sales staff of twenty with planned room for expansion.



HILLSIDE HOUSE BY JAMES DURDEN

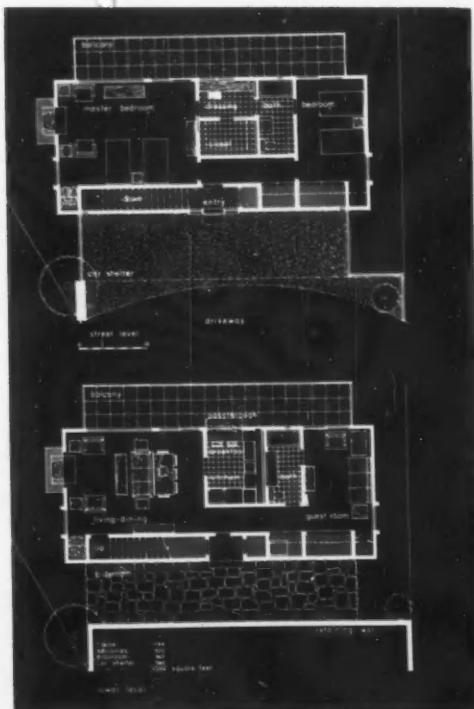
IWATA AND ASSOCIATES: STRUCTURAL ENGINEERS



Problem: The site is a hillside, and the property is on a steep down hill slope, away from a curving road. There is a fine view of the city far below, of nearby hills, with the ocean in the distance. By locating the house close to the road and limiting it in plan depth, unnecessarily steep and costly sub-floor construction was avoided. Concrete caissons were poured and on top of these, a continuous concrete beam was formed above grade for the perimeter of the house. Sub-floor walls were then braced by diagonal sheathing, and both floors were framed so that balconies and canopies could be cantilevered. Since there were only fifty feet of frontage, a conventional two-car garage at street level would have taken almost half the available building space, or would have crowded the house so far downhill that it would not have been easily accessible.

Solution: By parking parallel to the road on a deck anchored to the house from a retaining wall, the depth of the parking space was limited to ten feet. The cantilevered deck shelter became the design focus for the entrance to the house. Continuous wooden bumpers were secured to the deck parallel to the house and railings to protect them from parking damage. The bumpers were painted white and space behind them is used for planting.

(Continued on Page 30)



PHOTOGRAPHS BY DOUGLAS EBERSOLE

PRODUCTS

For Case Study House No. 20

Designed by Buff, Straub and Hensman, architects

The following are specifications developed by the architects for Case Study House No. 20 and represent a selection of products on the basis of quality and general usefulness that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified."

Plywood sub-floor, cabinets and exterior panels—Plywood products correlated by the Douglas Fir Plywood Association, 1119 A Street, Tacoma 2, Washington

Plywood panel, beam and vault fabrication—Berkeley Plywood Company, 1401 Middle Harbor Road, Oakland 20, California

Patio wall and bathroom tile—Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles, California

Quarry tile floor—Summitville Tiles, Inc., Pomona Tile Manufacturing Company

Sliding Aluminum Doors—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

Ventilating Sash—Louvre Leader, The Keiner Company, 1045 Richmond Street, Los Angeles 33, California

Skylights—Wasco Products, Inc., Bay State Road, Cambridge, Massachusetts

Heating—Vornado Products, The O. A. Sutton Corporation; distributed by Sues, Young & Brown, Inc., 3636 South Bronson Avenue, Los Angeles 8, California

Soffit—Filon Plastics Corporation, 2051 East Maple, El Segundo, California

Kitchen Disposer—Waste-King Corporation, 3300 East 50th Street, Los Angeles 58, California

Inter-Com System—G & M Equipment Company, 7315 Varna Avenue, North Hollywood, California

Redwood Interior Siding—California Redwood Association, 576 Sacramento Street, San Francisco 11, California

Vinylst Floor—Vinyl Plastics, Inc., Sheboygan, Wisconsin

Translucent Glass—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri

HOUSE—DURDEN

(Continued from Page 29)

Since the plan depth had to be limited, the best use of space indicated a two-level house. The house was planned for a small family. A living room-dining area and kitchen, and a guest-or-family room and bath are on the lower level. A breezeway beneath the parking deck will be used as a playroom. There are small garden and service areas on ground level at each end. A large master bedroom, with its own fireplace, a dressing room and a second bedroom with a connecting bath are on the street level. With only a minimum of level ground area available, continuous balconies were cantilevered from each floor toward the prime view. There is space for lounging and recreation, outdoor dining and sunbathing. Windows on the upper balcony are shielded by a continuous sunshade. A breakfast bar in the kitchen projects through the window and serves as a pass-through from the kitchen and a buffet for outdoor dining. An outside storage compartment for charcoal and miscellaneous storage is located near the buffet. The balconies provide an unusual opportunity for effective planting.

Building Materials: Sliding aluminum doors open to the balcony from the dining area and the bedroom. Louvered and fixed glass are used elsewhere. All appliances are electric. A radiant electric heating system was installed in the plaster ceilings and is thermostatically controlled. All plumbing is along one non-bearing wall, with an automatic laundry in the closet near the lower bath. The fireplace is concrete block. Wood-frame construction was used throughout the house and, except for exposed diagonal wood sheathing at the subfloor, all exterior walls are stucco. With the exception of wood paneling around the kitchen-bath units, all interior walls are plaster. Stairs and balcony decks are "Diato" composition, and railings are iron.

SENSE AND SENSIBILITY—LANGSNER

(Continued from Page 17)

Grunewald, Goya, Cezanne, Seurat, Van Gogh, Gauguin, and so on.

This will to style perhaps is more difficult to realize in our time than in earlier periods. The artist today is severed from a single tradition and



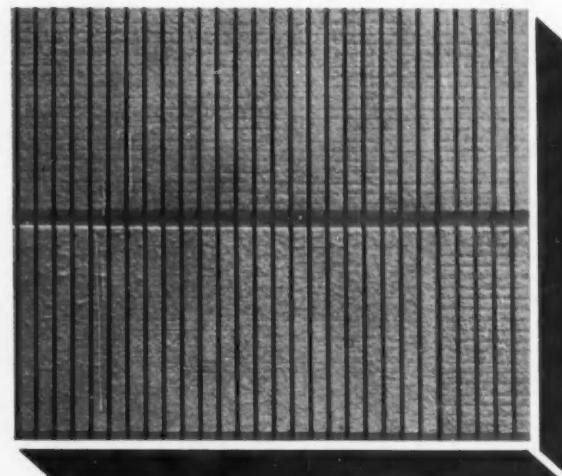
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is thrown on his own resources more than he was in ages of great stylistic achievement. He is distracted as well as stimulated by the abundance of art from other times and places available in museums and illustrated books and magazines. All things considered, however, the will to style in modern painting has produced an impressive body of masterworks. Painters, of course, run in schools, like fish, but that is a situation scarcely peculiar to artists.

Pictorial styles today cut across regional and national boundaries. An exhibition of modern painting in Los Angeles can be duplicated stylistically in San Francisco, Seattle, Houston, New York, London, Paris, Brussels, Amsterdam, Cologne, Dusseldorf, Milan, Rome, Tel-Aviv, Tokyo, Sydney and Johannesburg. Modern painting is an international enterprise because man's deepest experiences in the 20th century are common the world over.

But notice that modern painting is international, but not world-wide—it is found only on this side of the iron curtain. It is possible only in a pluralist society which allows the expression of different points of view. Modern painting is not found in the totalitarian countries. One of the surest tests of freedom in a society is the margin allowed the artist and his work. A totalitarian society represses the artist, censors his work, and attempts to force compliance to an officially promulgated esthetic. The creative artist is a potent symbol of freedom, one we too often abuse or neglect, a symbol feared by totalitarians of all stripes.

In our society the artist is a symbol of non-conformity, sometimes discomforting us by his dedication to his work at the expense of economic rewards and social status. He is, indeed, one of the few remaining individualists in the age of organization man.

If I had to provide a summation of the "case" for modern painting, it would amount to this—human consciousness is expanding towards infinites: an illimitable and invisible exterior world and a hidden and invisible interior world. Consciousness of these invisible forces has changed man's relation to the universe and to himself. Modern painting is a visible demonstration of the "feel" of these changes.

Modern painting may remain enigmatic. If it does I offer the prospect held out by Virgil to Dante in the Purgatorio,

"Soon will it be that to behold these things shall not be grievous to thee, but shall be a joy to thee, as great as nature has fitted thee to feel."

CASE STUDY HOUSE NO. 20—BUFF, STRAUB AND HENSMAN

(Continued from Page 19)

junction with plain surface units in an overall "flowing" pattern providing a plane of major visual significance at the approach. Summitville quarry tile in falcon gray will be used for the flooring. The landscape planning is proceeding under the direction of Garrett Eckbo and will be presented in a subsequent issue.

In general this has been a very rewarding phase of the project. It has substantiated our convictions concerning the use of factory processed, prefabricated wood products. The success of the installations in collaboration with the Douglas Fir Plywood Association gives encouragement to further exploration in the development of structural wall panel systems, floor units, etc. Lamination, pressure gluing, and plastic impregnation give a new significance to this traditional material, indicating the direction of its rational use as part of our contemporary vocabulary of structural techniques.

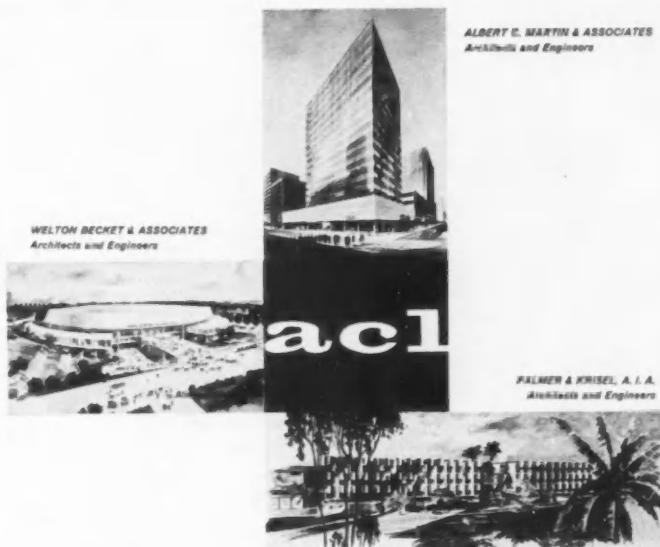
MUSIC

(Continued from Page 9)

assistance from others in the audience, my wish was gratified.

There was also a Theme and Variations for Percussion Quartet by William Kraft, organizer of the percussion group that played the Varese, which showed off the qualities of percussion sound with humor, devotion, and no musical interference.

The fourth work, with which this same program began, is a Sonata for Violin and Piano by George Barati, conductor of the Honolulu Symphony. This respectable music, exceedingly well played by Eudice Shapiro and Ingolf Dahl, is half neo-classic and half in the interwoven style of Bartok, good on both counts, the first part much improved in this performance over the recording Mr. Barati played me during a brief stop in Los Angeles last summer. I do not believe any composer should place all his hopes in one sonata. Mr. Barati should write much more and more independently of derivative means.



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Like the late George Berezovsky, who was both an excellent musician and a conductor, Mr. Barati does not often enough challenge his facility by demanding of it more than facility can provide.

To recapitulate. American composers should be given every opportunity to be heard. When heard they should be criticized as fiercely as the classics were once criticized. Those whose works survive this initial testing should be brought forward as devotedly as if each were potentially a genius and required to prove themselves against that standard. This does not mean applying our judgment to educate the composer but rather educating ourselves to apply the new knowledge he has given us to the continuity of his works. Only by such means can we establish before the world an American music to be proud of. And it is not chauvinism to act on the belief that American music is, as I believe, take it together good and bad, the equal of any being written anywhere by composers of the present generation.

ART

(Continued from Page 10)

(How queer the loved one when seen at a nose's length!) also fragments everything and suggests a host of eccentric reflections on the human condition. A more-than-life-size leg, standing alone, is an object with its own reality. And this Giacometti sees, along with his literary contemporaries who have done the same things in language. Ionesco, for example, has even done it with images in his plays where there are growing corpses and many-fingered Venuses.

"Les extrêmes se touchent" say the French. Giacometti's sculptures are an extreme in sophistication if you like. What they "touch" is an extreme in naivety. Their terrible reality is the reality of the child's stick-figure drawing, or prehistoric man's erect line with its circle head, man. In between they touch the timeless reality of Sardinian bronzes, archaic Greek terra cottas, Egyptian marbles. . . .

There has always been an ecstatic quality in Franz Kline's work expressed in the will to derange space and sweep up figure in hurtling transport. When Kline's black signs first appeared they seemed like small sketches magnified. But it was not long before



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Kline vaulted into a grandiose scale convincing in its necessity. Black driving figures elbowed everything out of their way. They blasted space. They were colloquial: one could easily think of them as high-power symbols which, like a modern motor, could "eat up the miles." Such was the single intense image Kline willed, an image of the ecstasy of excess.

Kline's Wagnerian ambition was to roil complacent senses, give them a breathtaking primal immediacy. Sometimes the pitching black signals were too gross to set those amorphous senses on a soaring course, but sometimes they managed to defy the limits of the canvas, the laws of perspective, of gravity, the associations of girders and subways, and became epic in tenor.

Now, in his show at the Sidney Janis Gallery, Kline takes another tack and another image in order to arrive at the identical point of ecstatic extreme.

Two paintings, hung side by side, fittingly called "Requiem" and "Siegfried" exemplify the new course—tall, raging pictures in which no black seems black enough to convey the crescendo Kline envisions.

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But a new element—for Kline at any rate—comes to assist in making black blacker: the tone between black and white. Gray, which must always incur a third dimension, creeps into the Kline image. The sign no longer slices through space. Instead, there is a veritable battle of elements enveloping the surface and charging back into the depths of the canvas. In "Requiem" there is even a suggestion of rounded contour in the enormous central mass of rusty and matte blacks which seem to billow forward. The intention in these two paintings is the same as in the sign painting: to give an intoxicating sense of a turbulent rush in space, but it is a far more mysterious and capricious space in which upper diagonals, black and furious, pinch back the whites and grays, and know not where they rush.

Kline's attempt to manipulate color in the same terms is so far unsuccessful. When he uses color, as he does in one static black, green, yellow and red composition, it works just like the blacks, without contrast and singularly lacking in energy. The same is true of a thinly painted composition in orange, yellow and purple—a shrinking color exercise totally lacking in scale and tension.

It is natural that the most powerful images are in the already mastered style—that of black figure against white. Among these is an exceptionally audacious composition, "Corinthian." Almost as long as the gallery wall in horizontal extension, the picture is a U-shaped figure turned on a diagonal. The arms and base charge with relentless force against the thin wall of white at the extreme right. Within the two heavy black lines which form the figure there is a white desert, immense and resounding. Here, all Kline's characteristic force is garnered for the explosive drama.

Although the Guggenheim Museum hovers in the uncomfortable zone of the temporary, waiting for the Wright building to be completed, director James Johnson Sweeney manages to keep things going. His most recent exhibition was a group of new acquisitions—installed with incomparable ingenuity—and providing an extremely broad range of work by European, American and Japanese artists.

There were a good number of momentous additions to the museum's collections, but for me, the highlights of the show were three sculptures. The earliest is a 1912 Brancusi, "Muse" which rounds out the Guggenheim's already impressive Brancusi group. This warm marble composition of interacting ellipses is a female bust in which chest, neck, chin and cheek form continuing curving surfaces with such subtle mutations that the slightest shift in light changes the entire sculpture.

Then, there is the superb "Pomona With Lowered Arms," a 1937 Maillol bronze. This goddess of fruit stands in absolute equanimity. She is a symbol of Maillol's determination to banish romantic flourish. With her high, straight-planed abdomen, her tiny, delicate featured face, her firm-fleshed legs, this Pomona is a perfect example of the compact, rigorous style Maillol evolved. But the eye must not be beguiled by the major profile: Maillol could compose with multiple elements and bring many countering details into play. Pomona's back, for instance, with its exaggerated S-curve playing against the sharp angle where waist and lower back meet is a startlingly complex feat of sculpture.

Finally, I was impressed with Eduardo Paolozzi's "St. Sebastian No. 2," a monumental bronze more than seven feet tall in which the young British artist has expanded earlier studies and given his figure a sculptural scale his earlier work often lacked.

Paolozzi's St. Sebastian is a compound symbol—a great hollow head set on an exposed, compartmented body in turn set on scarred legs. Sweeney suggests that the legend in raised letters on the back of the sculpture, "Please leave me alone," reflects a current attitude in Britain where the so-called "angry young men" protest the bars an ancient martyr would have welcomed. Iconographically Sweeney relates this piece to David Karp's novel "Leave Me Alone" which caused a stir recently in England.

Even without literary allusions, Paolozzi's image tells its disastrous history in inescapably mordant phrases. The hollow head (made more eerie by the holes in its crown which permit light to permeate the sphere) is blind, its face disarrayed. The body is a personal history in which beads, wheels and perforations are fossilized and experience is literally shelved in boxlike compartments. A pattern of open spaces forms vignettes within the whole.

In profile the figure stands at a transverse angle to the base, head back, bony shoulders projecting at uneven angles. A careful examination of the piece shows the artist's care in organizing. In spite of its odd-part appearance, this figure is a true sculpture which defines the space around and within it in a disciplined way. It is

here where Paolozzi excels his contemporaries also dealing with the fragmented image and odd-part look. Where they rely entirely on additive and designated elements, Paolozzi brings a synthetic sculptor's sense to his work. He will, without any doubt, be one of the major sculptors of his generation and it is clear-sighted of the Guggenheim to recognize this while he is still young and forming.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 17, 18, 19, 20.

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(329a) Cabinet Work: Complete store and office interiors; factory finished and installed by skilled artisans. Architects' and designers' details faithfully executed. Expert consultation available on request. House Store Equipment Company, 8712 Mettler Street, Los Angeles 3, California. PLeasant 1-1156.

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✓(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

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✓(274a) Sliding Wardrobe Doors: Dometco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dometco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

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(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lens, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination. Selected units merit specified for CSHouse 1950. Harry Citlin, 917 3rd Avenue, New York 22, New York.

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(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

✓(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

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